April 1966

NAMRATĀ
An Echo from Ancient Greece

SIR GEORGE TREVELYAN
Shakespeare and the Vision of Wholeness

R. N. KAK
Buddhism and Stoicism

F. H. ANGOLD
The Ethical Quality of Music

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THE ARYAN PATH

VOLUME XXXVII - NO. 4

oint out the 'Way'
wever dimly and lost among the host —
does the Evening Star
those who tread their path in darkness.

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SOPHIA WADIA

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THE ARYAN PATH

Point out the "Way" — however dimly, and
lost among the host — as does the evening star
to those who tread their path in darkness.

— *The Voice of the Silence*

VOL. XXXVII APRIL 1966 No. 4

An Echo from Ancient Greece

WRITING to a correspondent in the eighties of the last century, William Quan Judge, the great American Theosophist, refers to the beneficent influence derived from reading a sacred text. He states:

> There is no help like association with those who think as we do, or like the reading of good books. The best advice I ever saw was to read holy books or whatever books tend to elevate yourself, as you have found by experience. There must be some.

He then mentions some books which he found to have that effect on him, "very ennobling" — some writings of Plotinus, an explanation of the wanderings of Ulysses, the *Gita* — and explains that all such "*are instinct with a life of their own* which changes the vibrations. Vibration is the key to it all."[1]

From Ancient Greece comes to us an inspiring poem which thus elevates the consciousness. It belongs to the Pythagorean tradition, and in fact bears the name of Pythagoras, although not composed by the great Master himself. Some say it was written by a faithful and devoted disciple, Lysis of Tarentum, while some are inclined to see in it the joint effort of several. We hold the view the author is indeed Lysis, who was fortunate to escape the terrible persecution which followed after the death of Pythagoras when the School he had founded was burnt down. Lysis, we are told, sought refuge in Greece and, prompted by his ardent desire to keep alive the kernel of his Teacher's doctrine, composed this poem, which gives the ethical principles of good conduct essential for spiritual realization. The poem is both philosophical and moral, and is entitled "The Golden Verses of Pythagoras." Whoever actually wrote these verses gave the credit to the Teacher who inspired them, and this is in the best

[1] *Letters That Have Helped Me*, Vol. I, Letter XI.

ancient tradition. The actual Writer is only the recorder, while the author is the Master whose teaching the verses enshrine. It is to Hierocles of Alexandria that we are indebted for their transmission, as also for a lengthy, scholarly, and most illuminating commentary.

Hierocles affirms that these verses were regarded at the time as the very embodiment of all that was sacred to the true followers of Pythagoras. He also reveals to his readers the existence of a rule among the Pythagoreans demanding that these verses be read by them twice daily, on rising in the morning and before going to sleep at night. That this was so is proven by the works of several writers. Cicero, Horace, Seneca, all bear witness to the existence of this rule, to which they adhered faithfully. The Roman Emperor Gallienus records the fact that he not only read the Golden Verses in the morning and again at night each day, but that, after he read them, he would also recite them by heart.

The Poem is a short piece of only seventy-one lines in the original Greek text as given by Hierocles. It is divided into three parts of unequal length: Preparation, Purification, and Perfection; and contains all that is necessary to guide an aspirant to the Spiritual Life who is determined to purify himself through self-discipline and to cultivate the nobler virtues.

The first part, "Preparation," is the shortest, having only three lines, and is an injunction to honour the Gods, the Heroes, as also the Spirits, according to the Law, rendering unto each what is due. These opening verses must be understood against the metaphysical and philosophical background of the doctrine of Pythagoras. They are well worth close study and reflection, and to them we may revert on a future occasion.

In this article we would draw attention to some of the principles of right conduct contained in the second part, "Purification." The second and the third part are almost of equal length; there are thirty-six lines in the second and thirty-two in the last, "Perfection."

This second part on self-purification outlines the duties of the individual to society and to himself. It begins with the duties to the family, enjoining him to be a good son, a fair brother, a tender husband, and a good father. It concludes with the wise advice to avoid all extremes and to follow the golden mean, the middle way, to practise temperance and moderation. In a short compass, in a concise yet precise exposition, simple and yet profound, the rules for daily practice are put forth in a masterly fashion. Emphasis is laid on the need for self-choice and self-energization. While accepting with philosophical resignation that which it is not in our power to avoid, for it comes to us under Divine Law, within the limits of our freedom it is our duty as human beings to determine our

own line of action and thus to forge our own destiny.

These verses are indeed golden ones and "instinct with a life of their own" whose vibration stirs in us a resolute determination to strive with patience and perseverance to do our best to live pure and virtuous lives, to cultivate tolerance and generosity, to become wiser and nobler. Every line enshrines a sage precept and merits our devoted meditation.

Here are a few short extracts by way of illustration.

> Choose as your friend he who is the friend of virtue,
> Yield to his gentle advice, let his example teach you,
> And for a mere trifle do not leave him:
> That is, never desert him of your own accord, for a stern law
> Binds Power to Necessity.

We have in these few lines a beautiful enunciation of the principle of *Sat-sanga* or Good Company, as also a reminder that there are precipitations in the lives of all mortals over which they have no control. As already stated above, while man is a free agent he must encounter and experience the effects of his previous choices, for Rigid Justice rules the world. And so, if against our will and quite independently of our attitude and our actions in this life, a trusted and beloved friend is withdrawn from us or deserts us, we must practise gracious resignation and bow down to the decree of Law.

There are lines of exhortation prescribing rules of self-restraint and enjoining self-respect:

> Be sober, active and chaste; avoid anger.
> In public, as in solitude, never allow yourself
> To do wrong; and above all else, respect yourself.

The poet reminds us that death is inevitable and urges us therefore to be detached from all worldly possessions and honours. We are asked to take care of our physical health, to give the body the nourishment it requires, and to give the consciousness the repose it needs.

Some lines are like unto ethical aphorisms:

> Do not speak or act before due reflection. . . .
> You must in the present contemplate the future. . . .
> What you do not know, do not pretend to do.

On another occasion we may return to these Golden Verses and recall the last part on Perfection. Let us here remind ourselves that Pythagoras prescribed a life of purity and virtue as the *sine qua non* for the attainment of enlightened perception. Man thus purified becomes more than Man. He transcends the limitations of his human personality and

rises to the stature of a veritable God. The Golden Verses of Pythagoras vibrate with a divine current which awakens in us the memory of the potential God which is in every one of us. May the intuitional perception of our inherent Divinity direct our ideation and guide our daily conduct!

NAMRATĀ

Teachers of Wisdom

Unseen in any time or place;
unpanoplied; unsung
by vulgar multitudes;
they move in silence near the secret soul.
They come with dream, with anxious thought,
or in the dexterous conduct of the day.
Their light, made instant by its purity,
shines through the darkened sense,
to give the groping mind, intense,
sure pledge of truth in one revealing ray.

WILLIAM EWART WALKER

SIR GEORGE TREVELYAN

Shakespeare and the Vision of Wholeness

[We are glad to welcome to our pages Sir George Trevelyan, who has been an educationist for many years and is at present Warden of the Shropshire Adult College. He underwent special training in the F. M. Alexander re-education method and has taught at Gordonstoun School and at Abinger Hill School. He also trained himself as an artist-craftsman and is devoted to the country life and country crafts of England.

In this interesting article, which we are glad to be able to publish in this month in which Shakespeare's birth anniversary falls, he argues for that "Vision of Wholeness" which was the starting point of most philosophies until modern Western materialism. He sees this vision as underlying Shakespeare's plays and giving a richer meaning to the delightfully executed incident and character. He certainly suggests an approach which might well prompt lovers of Shakespeare to "begin the re-exploration of the plays to discover the life-enhancing secrets hidden beneath the surface story."—ED.]

WE MUST RECOGNIZE that until recently the "vision of wholeness" was the basic tenet of the thinking mind. It still coloured all thought in Shakespeare's day. Indeed we must admit that our present culture is the only one since the world began which has not in some way held that life began in a great unity and that life on our earth plane is held within a great and living organism of spiritual being. Our arrogant age has abandoned this world-view, writing off the earlier thinkers as victims of superstition. Now it begins to reawaken. Stammeringly and with a new humility we begin to recognize that the older thinkers may have been right. Man may after all prove to be the centre of a living organism of being; the planet, instead of a speck of dead dust, may prove to be a living seed, holding in the crown of its evolution a spiritual future of enormous importance. Certainly man as a free and conscious kingdom seems to have been the concern of God or the Gods.

> What is man, that thou are mindful of him. . . .
> For thou hast made him a little lower than the angels.

In the new understanding we can see the human kingdom as that field in which nature becomes conscious of herself. The living organism of the planet looks out through human consciousness into a cosmos shot through with living thought and being. Man is indeed responsible to God for the life on the planet. The divine world has handed over to him the task of tending and developing life upon the planet. We are the channels for the inflow of the spirit and of light; but in our greed, with its offspring fear, we turn it all to confusion and darkness. In a new humility we must

take up our task of being stewards of God and ambassadors for the divine.

All mythology, all fairy stories, tell in terms of symbolism and allegory of that truth which it is so essential for modern man to rediscover if he is to keep his sanity. The inner core of man is eternal spiritual being belonging to a timeless world of light. This descends into the world of matter to undertake an allegorical journey, through dark forest or dangerous seas, until it can find and unite with its own higher or spiritual self. When this mystical marriage has been achieved, return to the eternal realms becomes possible. A thousand variants on this timeless theme are found by all who know how to read in legend and drama. The hero in all mythology is one who journeys into the timeless realm to bring back the elixir of life, be it Golden Fleece, Holy Grail, talisman, or jewel, with life-enhancing power.

Shakespeare's plays constitute, in this sense, a great body of mythology. Once we have seen the "vision of wholeness" and the truth of the eternal being of man, we can re-read the plays on a different level. They strengthen the soul in the truths they reveal.

The theme of unity runs through them all. First comes the primal unity diversified into polarities thrown into confusion by human error, the task of the hero being to restore the harmony through uniting with his higher self as symbolized by the heroine. A cosmic process is portrayed on the level of human relations.

The Comedy of Errors is one of the clearest examples of this. Here a condition of Elysian unity is first described, then division into pairs, paired yet again, like cells dividing. The uttermost confusion comes about through human error and frailty, until finally the right pairs find each other and the original harmony is restored. A comedy indeed, some would say a brilliant youthful farce. Yet at the same time in this early play Shakespeare gives us his whole thesis and follows it through in all the other comedies. The greatest error is to think that this play is simply a comedy. It is a great allegory, but, as with all Shakespeare, no moral is forced upon us. We have no need to bother about the hidden allegory. We may take the plays at their face value. The very title *As You Like It* shows this. *As You Like It* turns out to be the most complete morality play, with not one character or even name that has not its significance in the pattern. Space does not allow analysis here and only the hint can be given to urge the reader to explore further. "Feed yourselves with questioning" is Hymen's final injunction.

Orlando, representing the awakening powers of affection, revolts against the dominant Will (Oliver, his brother); finds his higher self (Rosalind);

is separated from her to go through soul trials until he can truly come back to her again, worthy of the mystical marriage. Exiled to the forest, an eternal symbol of the journey through time, he finds her in disguise and is trained by her in love. When Will and heart and thinking are in harmony through the integration of the personality, a composite marriage is celebrated.

> Then is there mirth in heaven
> When earthly things made even
> Atone together.

In allegorical interpretation all characters must be seen as aspects of the personality. This is well known in the psychology of dreams. The unbelievable genius of Shakespeare is that he is able to keep this psychological unity while giving us outward stories of adventure and conflict which even have political patterns as well.

The Merchant of Venice compares remarkably with *As You Like It*. In both plays we have the clear indication of the need to attain to a higher level of consciousness (City, Forest, and Court; Venice, the rich city, and Belmont, the fair mountain, where lives the rich princess). The hero Bassanio wins his higher self, Portia, through a wonderful fairy-story lottery, but in that instant has to be separated from her to return to Venice to watch what is virtually the ritual murder of his friend by the Jew. The task of man on this plane is to find and unite with his spiritual self. The higher worlds waste no time. Once the two, hero and heroine, have recognized and loved each other, they are allowed no time for enjoyment. They are separated by an apparently cruel fate and made to endure more ordeals and trials until they prove themselves worthy of the final union. How often does this pattern show itself in our actual lives, suggesting that we are all engaged in an allegorical journey working out a web of destiny with a goal set in a higher plane of consciousness! Portia, the higher love and wisdom, comes to the rescue in disguise, the only one who knows the complete picture and can see how the citizens of the worldly Venice have lost their way in their search for earthly gain. "Tarry a little: there is something else," she calls as Shylock's knife comes up to take the pound of flesh from the merchant. This line sounds like a clarion call to our materialistic culture, an eleventh-hour warning that there is a whole set of values and vision of the world which we have missed. The story ends again with the uniting in composite marriages in the Elysian world of Belmont, the true unity of personality and spirit now established.

So also with that great mystery play, *The Tempest*. Again the hero Ferdinand sees and loves Miranda. "They have changed eyes." Once the

inner unity is secure, the initiating priest, Prospero, separates them with apparent cruelty until after fitting trials — "thou hast strangely stood the test" — Ferdinand is allowed to marry his higher soul of love and is shown in pageant form the great vision of the spiritual meaning of the world. The whole play is the picture of an initiation. On the magic island two more parties undergo ordeals fitted for their nature. The court party is drawn to repentance and the characters representing sensual man (Stephano and Trinculo) meet the tempter Caliban and re-experience the Fall.

An important clue in the imagery of *The Tempest* is that all characters are shown as moving up and down through the symbolical elements from the mists of confusion into clear air, from air up to celestial light or down into the literal mires and bogs of sensuality.

So we can tackle play after play and they will break down into allegory. The strangest and most improbable situations, such as no modern dramatist would dare to present, take their place with an inevitable rightness when looked at in this way.

It seems that Shakespeare uses the Comedies to present his picture of the transmutation of the soul by its rise to other levels of consciousness. All these plays have profound cosmic meaning, but this never intrudes itself. There is no constraint or obligation to bother about it, and never is there a sense that Shakespeare is imposing teaching upon us. This is understandable in that in his age the esoteric knowledge could not be outwardly spoken. To write mystery or morality plays was unacceptable to Reformation thought. The inner significance of the plays is in line with the stream of hidden wisdom which has been passed down from the mystery temples of the ancients. "Shakespeare," whoever he was, is certainly an example of cosmic consciousness. To quote from Arnold's sonnet:

> Others abide our question. Thou art free.
> We ask and ask — Thou smilest and art still,
> Out-topping knowledge!

The wholeness of life, the interpenetration of matter and spirit, are all included in his tremendous vision and if we could know the whole cycle of plays we should have revealed to us the whole mystery of life.

Each generation is called upon to re-interpret Shakespeare in its own way. Perhaps the allegorical and imaginative interpretation is fitting for our times. Those who are not drawn to the world-view of spiritual wholeness will assuredly challenge this as a forcing of the plays into a pattern which suits the interpreter. Be this as it may. It will seem so if the basic view is not held. But there are many in our time for whom the

"vision of wholeness" throws a new flood of light on the whole meaning of life, restoring lost values and giving to man a new significance. We are rediscovering that ours is the only culture in the whole of history that has not held in some way that man is spiritual in nature and has a great task to perform and much to learn while on his "erring pilgrimage" through life on the physical planes. When we feel this and direct our attention to the works of human genius we find that a new light of understanding floods into them. The *Odyssey* becomes an allegory directly relevant to modern consciousness. Every fairy tale speaks eternal truths which man must rediscover for himself today. Old sculpture begins to speak and the secret meaning and ritual drama begin to reveal themselves.

A symbol, after all, can have manifold meanings. Its purpose is to enhance the significance of life. If it does this for you, how can we say it is not true? In the balanced polarities of life truth often exists in the very contradictions. Thus we must learn with Shakespeare that several interpretations can be valid at the same moment, and, if my "truth" is not quite the same as that which you have seen, we do not need to be disturbed. Both may hold.

Almost all the heroes are princes and aristocratic figures. This shows us that the tales are about the inner royalty of the human ego in its struggle for integration. The great tragedies show the hero faced by a deadly flaw in his own soul-nature which draws upon him the corresponding ordeal and temptation in the form of a person or an event (Iago, Lady Macbeth, Hamlet's ghost). If he falls, he is thrown into mental confusion, is struck by a second temptation, falls again and plunges down into the horror of "accidental deaths and confused events," with the stage littered with corpses. Only when the act of creative mercy comes in is redemption possible. This is most clearly shown in the comparison of *Hamlet* and *Measure for Measure*.

Hamlet can be read (among the many interpretations) as a study of the disintegration of a great soul. *Measure for Measure* is a textbook example of a psychological experiment in the effects of creative mercy. Transmutation of the soul is the eternal theme. (Read John Vyvyan's brilliant study, *The Shakespearean Ethic*.)

Always, in beginning to explore the plays in this way, we must remember that all characters and even situations are to be seen as aspects of the entire personality (your soul and mine, nor merely an Elizabethan or Roman gentleman).

The enigmatic final words of Prospero, Shakespeare's Epilogue in his final play, are not merely his farewell to the stage. They gain a subtler meaning and make more sense if we can see them as an exhortation to

interpretation. Study these again with this in mind. We can each of us begin the re-exploration of the plays to discover the life-enhancing secrets hidden beneath the surface story.

GEORGE TREVELYAN

THE CONFLICT of Thought and Emotion is the beginning of self-consciousness; the conflict and the condition are really synonymous. Poetry is, essentially, prior to this conflict and condition; it is the utterance of a whole experience, which demands to be completed by utterance as whole as itself. "O for a life of Sensations rather than Thoughts," cried Keats; but because his saying is interpreted by the self-consciousness of beings whose Thoughts are divided against their Emotions, it is twisted into a cry for a life of Emotions rather than Thoughts. That is to misunderstand him completely. He is asking for a life of complete and undivided experiences.

A striving towards this condition is implicit in the nature of poetry: which can be described as a form of utterance which endeavours to overcome the conflict between Thought and Emotion, and to pass beyond or beneath their opposition. This progress corresponds to the spiritual progress from Innocence, through the conflict of Experience, to a second Innocence: or, to use another scheme of Blake's, from the Sexual Threefold to the Fourfold Human. Our name for this condition must be Imagination. But we must keep hold of the Truth by asserting which Blake became incomprehensible to the impatient intelligence: namely, that the Imagination is not a separate faculty, nor does it supersede Thought or Emotion. It is the condition which obtains when Thought and Emotion have been brought into harmonious subordination to the Life from which their separate being is derived. A man imagines with his whole being.

—J. MIDDLETON MURRY

R. N. KAK

Buddhism and Stoicism

[Shri R. N. Kak, B.SC., LL.B., has long been a comparative student of Buddhism, Hinduism, Christianity, and Islam. His special interest is in Buddhism and he contributed last year a studious account of the *Heart Sutra* to our pages.

In this article he documents thoroughly, especially from Marcus Aurelius, the parallels between the ethical approaches of Buddhism and Stoicism. Their metaphysics do not coincide in all respects; yet the essential insight that the nature of man's being is to live not for himself but for the whole of Life is common to them and this leads to the common ideas of disinterestedness and moral courage.—ED.]

BUDDHISM AND STOICISM are two early systems of thought which consider self-control and mutual service, based on rationalism and natural law, of paramount importance. The first sermon of the Buddha is called the *Dhammacakkappavattana-Sutta* (the discourse setting the Wheel of *Dhamma* or Law in motion). The original meaning of the word *Dhamma* (in Sanskrit, *Dharma*) is the natural condition or state of beings or things. It also, therefore, means the law of their existence. In some compound words this meaning of the word *Dhamma* is clearly brought out. In the last utterance of the Buddha we find the phrase "*voya-dhamma samkhara*" (perishable-by-nature are compounds — that is, individuals). Here, *Dhamma* clearly means the natural condition of composite things and also the law governing their existence. It is worth noting that the Buddha called his doctrine "*Dhamma*" after the nature of things or Natural Law. The Stoics also based their teaching on *Phusis* or Nature. They insisted that it is imperative for a man to live "according to nature" — *kata phusin*. Mrs. Rhys Davids translates *Dhamma* as "norm."[1]

One of the ideas underlying all the uses of this difficult term seems to be that of an unseen controlling or regulating power or Nature.[2] The Stoics maintain that man is by Nature and its law (*nomos*) a social animal (*koinonikos*).[3] They found their ethical ideal in the fulfilment by man of his social nature. The doctrine of non-ego was the basis of the Buddha's *Dhamma*. The world was, in a certain sense, real to him, and not ideal, as it was to the Vedāntins. It was imperative for the world to be full of constant activity. Gautama's emphasis was on the self-forgetful activity of an individual. We find that the Law to the Buddha

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[1] *Buddhism* (1912), pp. 32-3

[2] A. B. KEITH: *Buddhist Philosophy* (1923), p. 68

[3] MARCUS AURELIUS: *Meditations*, Bk. III, Ch. 4

was basically altruistic, as to the Stoics Nature's Law was social.

The famous verses traditionally supposed to have converted the chief disciples Sāriputta and Moggallāna have been translated by Warren[4] as follows:

> The Buddha hath the causes told
> Of all things springing from a cause;
> And also how things cease to be —
> 'Tis this the Mighty Monk proclaims.

In order to understand their full meaning these verses should be read in close connection with the doctrine of Dependent Origination (*Paticca-samuppada*), which is said to have been discovered by the Bodhisattva immediately before his enlightenment, and with the *Anattālokkhana Suttanta* (the Discourse on the Non-existence of Individuality), which was delivered by him immediately after the first sermon. From the summary statement contained in these verses the two unusually gifted Brahmans were able to deduce the main doctrine of the Buddha, that is the teaching about the Four Noble Truths, including the Eightfold path. For the verses to be so fruitful, it is necessary that they must have conveyed something very much more than the merely negative idea of transience. We are justified in supposing that these verses implied to the two Brahmans not only the idea of the transience of all created things but also the idea of the non-destructibility of the uncreated. They must have realized the transience of the many and the permanence of the One.

> Cut off the stream resolvedly; drive away lusts, O Brahman;
> When thou knowest the destruction of individuality [*saṅkharānām*], thou knowest the uncreated, O Brahman.[5]

This positive idea of the unity and eternity of the uncreated Whole (*Atman*) gives rise to the ideas of the common origin and bond uniting all the individual beings. It also brings before us the idea of an entity which is permanent and durable and in which generation after generation of impermanent and transient beings share a common heritage. These very ideas are conveyed to us by the first three Noble Truths, which make it clear that all sorrows arise from egocentric and individualist desires. The fourth Noble Truth shows the way of self-forgetful activity which serves the purpose not of the individual but of the Whole.

Such views of the Buddhists unite them with the Stoics, who also found a divine principle in the One.[6] From the basic assumption of the

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[4] H. C. WARREN: *Buddhism in Translation*, p. 80

[5] *Dhammapada*, Ver. 383

[6] MARCUS AURELIUS: *Meditations*, III. 11; V. 30; VI. 42; VIII. 50; IX. 1; XII. 32

Stoics that a man is a social animal flow the ideas of fraternal love and social duty which to them seemed natural and imperative.[7] The Stoics emphasized the sense of natural unity, of community of interests, and the natural impulse of social service. For them self-culture was for the purpose of a common end and not an individual acquisition.[8] Here the similarity between the teaching of the Buddha, based upon the doctrine of the impermanence of the ego, and that of the Stoics, who did not let self-culture obscure the more important duty of service to one's fellow beings, is apparent.

In the dialogues of the Buddha with Uttiya and with Malunkyaputta we find the greatest resemblance between his teaching and that of the Stoics. Uttiya asks the Buddha whether the world is eternal or not, and is finite or infinite; the soul is the same as the body or other than the body; the Tathāgata continues after death or not. To all these questions Gautama replies that he has never expressed any opinion on any of these matters. He declares that he has simply shown the path for the overcoming of sorrow and attainment of peace. When Malunkyaputta puts similar questions to him, the Buddha says that he never promised to give answers to such speculative questions, and further adds:

> It is as if, Malunkyaputta, a man were wounded by an arrow thickly smeared with poison and his friends and intimates, kinsmen and relatives, should cause a physician and surgeon to attend him; and the wounded man were to say: "I will not have this arrow extracted until I know about the man by whom I have been wounded. . . ." Or he were to say: " I will not have this arrow extracted until I know about the bow . . . the bow-string . . . the shaft with which I have been wounded." . . . Then before this was known by that man he would perish. . . .[9]

The Buddha here declares that the questions as to whether the world is eternal or not eternal, the soul is immortal or mortal, and so on, do not touch the essential point, which is the complete eradication of egotism and so of sorrow by means of the Eightfold Path. This view of the Buddha is the same as that taken by the Stoic Emperor, who repeatedly insisted that whether the soul be immortal or mortal, whether there be God or gods or merely atoms,[10] the duty of man remains the same, namely to fulfil his social, that is his unselfish, nature, and to do all that is good without thought of any reward.

One of the fundamental tenets of Buddhism is that "all conditioned

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[7] *Ibid.*, II. 1; VI. 45; VII. 5, 13; VIII. 34; IX. 22; X. 6, 20; XII. 26

[8] E. V. ARNOLD: *Roman Stoicism* (1911), p. 284

[9] Extract from *Cula-Malunkya-Sutta*, 63 of *Majjhima Nikāya*

[10] MARCUS AURELIUS: *Meditations*, VI. 24; VII. 32; IX. 38-39; X. 6; XI. 18(1); XII. 14

things" share three characteristics in common. They are impermanence, ill, and non-self. Conditioned things include also all the factors of our normal experience in this world. Impermanence simply means that everything is in a constant state of change. This thesis, even on simple reflection, seems indisputable. This idea of the constant change in all that exists has been repeatedly emphasized by Marcus Aurelius in his *Meditations*.[11] According to him it is a law of Nature that everything undergoes change all the time. Nothing remains constant or is permanent.

Apatheia or apathy (tranquillity), or *ataraxia* (unperturbedness)[12] is one of the most characteristic of Stoic virtues. We find that in the famous *Tevijja Sutta* this virtue is enumerated as the fourth and the last of the *Brahma-vihāra* (divine attitudes).[13] These divine attitudes are loving-kindness, pity, sympathetic joy, and serenity (*upekkhā*). This virtue of equanimity is also the last of the Ten Perfections[14] requisite for a Bodhisattva (the Buddha to be). Perfect tranquillity or serenity is the frame of mind which characterizes the blissful state of Nibbāṇa. The ideal of Nibbāṇa, or the extinction of the very idea of a separate self in this life, is not merely a passive state of extinction, but a positive and active condition implying universal love, infinite compassion, and sympathy for all, as well as the final virtue of equanimity. Its object is not rest or attainment of the so-called heaven, but charity and love for all the beings. It is not egoistic or individualistic, but altruistic and social. It aims not at isolation from the world, but at social service. The Buddha, when sending forth the first mission, says to his disciples:

> Go forth, mendicant brothers, upon journeys for the help of the many, for the well-being of the many, out of compassion for the world, for the sake of, for the help of, for the well-being of spirits and men.[15]

We find other similarities and parallelisms which are striking between the ethical teaching of the Buddha and the reflections of Marcus Aurelius, the noblest of Roman Stoic writers. Wisdom is placed among the essential virtues by the Buddhists and the great Gautama is called the Enlightened. In the same way the Stoics consider knowledge the foundation of all the virtues[16] and the Wise Man[17] is supposed to be the model and ideal of all Stoic writers. In the process of Dependent Origination

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[11] II. 17; IV. 36; V. 13, 23; VI. 15; VII. 9-10, 18, 19

[12] ZELLER: *Stoics, Epicureans, and Sceptics* (1870), p. 22

[13] *Sutta Pitaka, Anguttara Nikāya, Tika-Nipāta* (The Threes), *Sutta* 63

[14] The Ten Perfections: 1. Charity, 2. Goodness, 3. Self-sacrifice, 4. Wisdom, 5. Exertion, 6. Long-suffering, 7. Truth, 8. Resolution, 9. Kindness, 10. Equanimity

[15] *Vinaya-Pitaka, Mahā-vagga, Khandhaka* I, XI. 1

[16] E. V. ARNOLD: *Op. cit.*, pp. 285, 295

[17] *Ibid.*, pp. 16, 295

the first step in the series which ends in birth and the consequent suffering is ignorance (*a-vijjā*), and it is only by the removal of ignorance that the suffering and the apparent ills can be brought to an end. The Stoic writers also insist upon ignorance as the cause and origin of all error[18] and the other evils and ills.[19] Even the chain of causation, though in a very much modified form, figures in the Roman Emperor's *Meditations* as the long process of interwoven fate,[20] which does not in any way deny free-will[21] and moral responsibility for one's actions. We also find a great deal of similarity between the classes of duties described in the *Siṅgalovāda Sutta* and in the Edicts of Emperor Aśoka and the Relationships (*scheseis*) of Stoic ethics. In these Edicts duties towards parents, teachers, relatives, neighbours, and animals have been given the first importance. The teaching is substantially the same as that of the *Siṅgalovāda Sutta* and resembles the Relationships of the Stoics.

One of the well-known Stoic precepts is "Bear and forbear" (*anechou kai apechou*).[22] This precept accords well with the spirit of the second and the third Noble Truths. Personal desire is the cause and origin of all suffering and its complete uprooting is the end of all sorrow. "Bear and forbear" is in harmony with the beautiful idea of charity of the famous verse[23] of the *Dhammapada*:

> Not indeed by hatred does hate cease at any time;
> Hatred is brought to an end by love; this is an eternal law.

According to the common view, which is basically individualistic, both Buddhism and Stoicism are regarded as pessimistic. This so-called pessimism of both the philosophies finds its expression in their strong condemnation of the desire for pleasure,[24] the desire for reward and approbation,[25] and the desire for future life,[26] and in their diminishing the value often attached to the human body and all that appertains to it.[27] It is a mistake on the part of individualism to assume that the altruistic or social nature is fundamentally soft and pessimistic. On the contrary the most altruistic spirits, such as Gautama, Marcus Aurelius, and St. Francis of Assisi, to mention only a few, have always proved the most unconquerable. The absence of self-seeking and hatred does not reduce but adds to the strength of an individual. It was after all the social impulse

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[18] MARCUS AURELIUS: *Meditations*, Bk. II, Ch. I
[19] *Ibid.*, IV. 3 [20] *Ibid.*, II. 3 [21] *Ibid.*, III. 11; V. 20, 34; VIII. 7
[22] E. V. ARNOLD: *Op. cit.*, pp. 126, 350 [23] Ver. 5
[24] Compare the three kinds of desire (*tanhā*) given in the First Sermon;
[25] MARCUS AURELIUS; *Meditations*, V. 6; VII. 73-74; & *Sutta-Piṭakā, Khuddaka-Nikāya, Sutta-Nipāta, Cula-vagga*, 13
[26] *Meditations*, II. 16-17 [27] *Ibid.*, II. 17; XII. 3

that caused Marcus Aurelius to consider himself born to stand before Rome as the bull before the herd.[28] The untiring and hopeful energy of Gautama, who all his life laboured to spread his message for the benefit and salvation of all beings, is as typical of him as are his mildness and unshaken calm.

The twenty-sixth *Sutta* of the *Majjhima Nikāya* gives a list of things which are objects of ignoble craving and are subject to birth, change, death, sorrow, and corruption. These are:

> wife and child, slaves male and female, goats and sheep, fowls and pigs, elephants, cattle, horses and mares, gold and silver, and all the supports of individual life.

This bears a close resemblance to the lists of things to which Stoics are to be indifferent[29] because they are external and beyond the control[30] of man. Such indifferent things are:

> the praise of the many, or dominion, or wealth, or enjoyment of pleasure[31] . . . country houses, retreats on the sea-shore and in the hills[32] . . . whatsoever others do, or say, and whatever thou thyself hast done, or said, and whatsoever things perturb thee as about to happen in the future, and whatsoever through the body surrounding thee, or through the breath associated therewith, is attached to thee but beyond the power of thy will, and whatsoever the circumfluent vortex of external things whirls past thee.[33]

It is a Stoic ideal that the mind should be free from the fetters of external things. In the same way freedom or emancipation (*mutti*; Sanskrit, *mukti*)[34] from the fetters [35] of desire that is individualistic (*tanhā*, *upādāna*) leads to the Buddhist *Nibbāṇa*, which is a blissful state of complete selflessness.

The striking resemblances that we find between Buddhism and Stoicism seem due to the similarity of the initial premises of the two philosophies. If the basic oneness of the universe, and also its reality, be taken for granted, then the transience and the divineness of life, the kinship of all beings, and the natural tendency to self-forgetful love and active social service for their own sake and not for any kind of reward, follow, as also the effect of every action upon the whole. The ethics are not only the common property of the Buddhists and the Stoics but, despite the difference of basic premises, of Christianity also. Christ, in order to satisfy the longings of the human heart, added a belief in the consoling

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[28] *Ibid.*, XI. 18 [29] E. V. ARNOLD: *Op. cit.*, p. 289
[30] MARCUS AURELIUS: *Meditations*, VI. 41; VIII. 7; XI. 37
[31] *Ibid.*, III. 6 [32] *Ibid.*, IV. 3 [33] *Ibid.*, XII. 3
[34] KEITH: *Op. cit.*, p. 128; MRS. RHYS DAVIDS: *Buddhism*, p. 170
[35] cf. MRS. RHYS DAVIDS: *Op. cit.*, p. 213

presence of a personal God, and the hope of an immortal life in the future.

We find a connecting link between the Ionian Greeks and the India of the period succeeding the age of the Buddha in the highly organized Persian Empire, which in its decay was taken over by Alexander, the Macedonian conqueror. The conquest took place somewhat after the period of the great speculative Greek physicists, Heraclitus and Democritus, and before the coming into maturity of the Cyprian Zeno, the founder of the Stoic philosophy. At that time Zeno was a student at Athens. We can only surmise the affiliation of Stoicism to Buddhism; but there is no conclusive evidence to show that Stoicism was actually affected by Buddhism. It is always possible that an altruistic or social philosophy may arise among different races independently.

R. N. KAK

SAY TO THYSELF at daybreak: I shall come across the busybody, the thankless, the overbearing, the treacherous, the envious, the unneighbourly. All this has befallen them because they know not good from evil. But I, in that I have comprehended the nature of the Good that it is beautiful, and the nature of Evil that it is ugly, and the nature of the wrong-doer himself that it is akin to me, not as partaker of the same blood and seed but of intelligence and a morsel of the Divine, can neither be injured by any of them — for no one can involve me in what is debasing — nor can I be angry with my kinsman and hate him. For we have come into being for co-operation, as have the feet, the hands, the eyelids, the rows of upper and lower teeth. Therefore to thwart one another is against Nature; and we do thwart one another by showing resentment and aversion.

—MARCUS AURELIUS

BRAJ BIHARI NIGAM

The Structure of Personality: The Upanishadic Viewpoint

[Professor Braj Bihari Nigam has been teaching philosophy in various colleges in Madhya Pradesh for twenty years and is at present Head of the Department of Philosophy and Psychology in the Government Arts and Commerce College, Indore. He has been a prolific contributor to both Hindi and English periodicals. In this brief essay he brings together sayings from various Upaniṣads to indicate the total Indian view of a person. This comprehends much more than what we would ordinarily call personality; for it visualizes each man as a mind ensouled by universal spirit and encased in a complex of energies and matter. This may prove to be a very fruitful base for a far more complex psychology than that which simply divides man into conscious and subconscious.—ED.]

A PERSON may best be described as an individual subsistence, an embodied mind with potentiality for perfection; not merely an ontological essence but also an axiological entity, with the capacity for development in the interacting environment. But this would merely be giving the form of a personality without any mention of its structure. Indian philosophy does not show any trace of empirical study of personality in the manner in which it has been very seriously carried on in the West; but it has not omitted to consider the structure of personality which is to be perfected.

The *Bṛhadāraṇyaka Upaniṣad* has explained the birth, existence, and death of a person (*puruṣa*). There is a continuity between the planetary worlds, rain, clouds, earth, and man and woman. As a result of the co-operation of all these is a person born, and after death he is dissolved into those subtle elements out of which he had arisen. His existence on earth is while his past *karmas* endure. Thus the birth and existence of a person are only links in a vast cyclic life, in which the whole of the universe moves on.[1] To think of a person in isolation from the rest of the universe is to think of an abstraction. As a matter of fact, a person, in his different phases, is continuous with the rest of the universe. Both before birth and after death continuity is maintained till final liberation is attained.

The *Bṛhadāraṇyaka Upaniṣad* has made the idea more explicit:

> This soul is Brahman, made of knowledge, of mind, of breath, of seeing, of hearing, of earth, of water, of wind, of space, of energy and of non-energy, of desire and of non-desire, of anger and of non-anger, of virtuousness and of non-virtuousness. It is made of everything. This is what is

[1] VI. II. 7-16

meant by the saying "made of this and made of that." According as one acts, according as one conducts himself so does he become. The doer of the good becomes good. The doer of evil becomes evil. One becomes virtuous by virtuous action, bad by bad action. Others, however, say that a person is made [not of acts, but only] of desires. As is his desire, such is his resolve; as is his resolve, such the action he performs; as are his actions, so is that which he attains.[2]

This description gives the fundamentals of a person and it covers all aspects of personality, physical, psychological, social, ethical, and spiritual. It lays emphasis on the person's actions, because he cannot do without them in this world of activity, and his activities alone determine his becoming in this life and his life after death.

The *Chāndogya Upaniṣad* speaks in a similar way about the person:

A person consists of purpose (*kratu-maya*). And according to the purpose which a person has in this world, even so does he become on departing from this world. So let him form for himself a purpose.[3]

Life, being purposeful, becomes dynamic. The dissolution of the body at death does not mean the fulfilment or destruction of purpose. Purpose is continuous in this life and the life after this. But an individual becomes a person only when the idea of purpose dawns on him and when he becomes active for its achievement. Thus, we cannot ascribe true personality to non-purposive individuals, e.g., animals and infants.

The *Taittirīya Upaniṣad* has given the theory of the five sheaths (*kośas*). A person consists of the essence of food (*annamaya*), of breath (*prāṇamaya*), of mind (*manomaya*), of understanding (*vijñānamaya*), and of bliss (*ānandamaya*). Food is the sheath of the body, encasing breath as its soul; breath is the sheath encasing mind as its soul; and so on. Bliss is the soul, but not the body of anything else. This description is a general statement about a person, indicating the physical, vital, psychological, intellectual, and spiritual levels in him. According to this a person encompasses all these levels.

The *Aitareya Upaniṣad*, in answer to the question, "Who is this?" says:

We worship him as the Self . . . whereby one sees, hears . . . that which is heart and mind. . . . The characteristics of manas are given as: consciousness (*saṁjñāna*), perception (*ājñāna*), discrimination (*vijñāna*), intelligence (*prajñāna*), wisdom (*medhā*), insight (*dṛṣṭi*), steadfastness (*dhṛti*), thought (*mati*), thoughtfulness (*manīṣā*), impulse (*jūti*), memory (*smṛti*), conception (*saṁkalpa*), purpose (*kratu*), life (*asu*), desire (*kāma*), will (*vaśa*); and all these are appellations of intelligence (*prajñāna*).[4]

[2] IV. iv. 5 [3] III. xiv. 1 [4] III. i. 1-2

The *Chāndogya* also gives a similar list of characteristics and arranges them in a hierarchy.

The Sāṁkhya philosophy ascribes personality to an individual known by birth, death, difference in intentions, and the possession of a body, sense and motor organs, the faculties of mind, ego, and intellect. But these are all modifications of consciousness (*citta*). The Yoga philosophy has given a more explicit and positive explanation of personality. Ordinarily a *puruṣa* is touched by troubles arising out of ignorance, egotism, desire, aversion, and tenacity of mundane existence; he is the author of works involving merit or demerit and is a sufferer of their fruits; he also possesses tendencies (*vāsanā*) in him which may impel him to activity. All this is due to the modifications of *citta*, the thinking principle. *Īśvara* is called *Puruṣa-viśeṣa*, who is free from the above modifications. The *yoga*-technique provides different stages to free a person from these troubles and their sources. The eightfold *yoga* is a scheme which enables a person to attain his true nature, i.e., pure consciousness. The Yoga system does not believe in theorizing about the nature of the Self, and its excellence consists in constructing a positive technique of perfecting an individual personality.

Thus when we have a total view of the above descriptions of a person, we may speak about the full structure of personality. Speaking merely about *jīva* as a personality does not clarify the Indian concept of a person. We may now say that a person is an embodied mind which has the potentiality of infinite progress; of which the essence is bliss; and which forms an important link in the cycle of the universe. We should not think of a person without the connecting links before and after death. The cycle of life is kept going by purposeful activity. Therefore a person who is an individual subsistence may perfect himself in the total perspective by his purposeful activities. He has also a social existence, and hence he naturally becomes the carrier of values and disvalues.

BRAJ BIHARI NIGAM

THIS SUPREME SPIRIT, O son of Kunti, even when it is in the body, neither acteth nor is it affected by action, because, being without beginning and devoid of attributes, it is changeless. As the all-moving *Ākāśa* by reason of its subtlety passeth everywhere unaffected, so the Spirit, though present in every kind of body, is not attached to action nor affected. As a single sun illuminateth the whole world, even so doth the One Spirit illumine every body, O son of Bharata.

—*Bhagavad-Gita*, Ch. XIII

F. H. ANGOLD

The Ethical Quality of Music

[The Rev. F. H. Angold, PH.D., F.R.A.I., after his training for the Church, studied anthropology, and has for long been a teacher in schools, universities, and adult education programmes. He is also a poet, a playwright, and a contributor to a number of scholarly periodicals. His special field of study is the Philosophy of Religion. In this essay, however, he weaves a subtle argument to show that music and that deeper harmony which it represents are more proper to the eternal life of human beings and therefore more valuable and wholesome for the life of communities than such rigid and combative activities as purely intellectual philosophy and fencing. The Rev. Mr. Angold has reminded us in this of a great idea which runs through many of the great spiritual traditions. Pythagoras would accept no disciple who was not competent in music.—ED.]

MOLIERE (1622-73) in his comedy-ballet *Le Bourgeois Gentilhomme,* first performed on 14 October 1670 in a room in the Castle of Chambord in Touraine, played the title role. The Self-Made Gentleman, desiring to acquire the arts and graces of the aristocracy, seeks to profit from the instruction of a number of tutors in music, dancing, fencing, and philosophy. Naturally the relative degrees of importance are argued by their professors in Act One. The music master asserts that: "Without music the State would cease to function." This brings forth a rejoinder from the dancing master: "Man can do nothing at all without dancing."

There is, it will be observed, a subtle distinction conveyed by these two statements. Whereas music is considered essential to the well-being of the State, dancing is regarded as particularly relevant to man. This distinction serves to emphasize the earlier remarks of the two masters, the one stating that nothing is so useful to the State as music, and the other that nothing is so indispensable to mankind as dancing. Another subtle distinction in the arrangement of the play is that while the music and the dancing masters agree that their respective branches of art are contributory to social well-being, they are equally prepared to admit of their associative values: "Music and dancing. That is all that is necessary."

These masters, on the other hand, are alike opposed to the merits of both fencing and philosophy. Consequently we are able to discern a marked difference in the dramatist's attitude to what may be termed the active pursuits of fencing and philosophy, in contrast to the more passive interests of music and dancing.

It might, of course, be argued that the difference is between music and philosophy on the one hand, and dancing and fencing on the other. The

mistake arises from a misunderstanding of the true meaning of the term passivity. To assume, as is so often done, that this term implies inactivity is erroneous. The plant in the soil is to all intents and purposes passive, but we are soon made aware that it is not inactive. Creation is impassive but vitally active.

The difference therefore exists not merely between pursuits obviously active and those which are not, but those which are creative and those merely active. Music and dancing are closely allied; fencing and philosophy are not so much opposed as might at first sight appear. Music is the expression of that which is; fencing designed as a form of defence of that believed to be. Dancing, therefore, can be the more active demonstration of musical intent; whereas philosophy may be employed to supply meaning in the case of either attack or defence.

It is highly significant that, whereas music springs from the air, unfettered, free, and dancing is the occupation of the unchained, fencing becomes the exercise of one subservient to a code of behaviour, deriving its authority from some philosophical concept of existence.

Music and dancing are therefore to be assessed as associative forms of creative expression, whereas fencing and philosophy are to be regarded merely as concurrent forms of exercise. Music, an invisible impetus conveyed by means of sound and demonstrated actively in the dance movement, is in contrast to fencing, a form of action dependent for its interpretation on philosophical premises.

It is not surprising therefore to discover Molière using the music master to give expression to a profound truth: "All the revolutions, all the wars in the world come solely from not learning music."

To discard such sentiments on the grounds that they are part of a comedy is to refuse to recognize truth wherever it is to be found. Truth is self-assertive, and as such it falls from the lips of the unlearned, just as frequently as it issues from the speech of the scholar.

> By those that deepest feel, is ill exprest
> The indistinctness of the suffering breast;
> Where thousand thoughts begin to end in one,
> Which seeks from all the refuge found in none;
> No words suffice the secret soul to show,
> For Truth denies all eloquence to Woe.[1]

The inference in this connection is to the learning of music in the sense of execution rather than appreciation, but the distinction already stated remains relevant. Music is the heritage of all, irrespective of social status or racial background. Training may be necessary in order to become

[1] BYRON: *The Corsair*, Canto III, St. 22

an accomplished exponent; the gift of vision, to compose a masterpiece; but music is the soul of man. Music-making is probably the oldest activity of mankind. Music may be employed for some specific purpose, but the making of music is fundamentally the evidence of vitality.

> Hark! hark! the lark at heaven's gate sings,
> And Phoebus 'gins arise,
> His steeds to water at those springs
> On chalic'd flowers that lies;
> And winking Mary-buds begin
> To ope their golden eyes.[2]

Shakespeare (1564-1616) in these familiar lines serves to remind us that the bird untrained does not make music for any special purpose, but sings because to do so is the expression of its self. John Lyly (1553-1606), a contemporary of Shakespeare, expresses this truth, possibly even more clearly, in the lines:

> None but the lark so shrill and clear!
> Now at Heaven's gate she claps her wings,
> The morn not waking till she sings.[3]

Bearing in mind that *Cymbeline* was not written until about 1609-10, and that Lyly wrote *Alexander and Campaspe* in 1584, it is clear that Shakespeare embroidered the thought of an earlier work.

Made familiar as we are today with the great symphonic music of the past, we are inclined to overlook the fact that the germ of creation, which is to be found at the basis of such great works of art, is simplicity itself. To hear some of the work of the great masters played today is to listen to a performance different in tone and texture from that of the composer's time. Quite apart from the elaboration of orchestration, each conductor develops a peculiar manner of interpretation, designed to enhance his own prestige. The conductor, however brilliant he may be in his chosen field, is nevertheless dependent not only upon the executant abilities of his orchestra but on the extent to which he is able to inspire them to co-operate with him. The conductor is invariably more concerned to encourage the musicians under him to render effectively and fluently his reading of the score than to interpret the composer. To listen to Mozart as played by some famous orchestra is to be made aware of the conductor's impression, rather than to enjoy the composer's creation.

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[2] SHAKESPEARE: *Cymbeline*, Act II, Sc. 3
cf. Except I be by Sylvia in the night,
There is no music in the nightingale.
(*Two Gentlemen of Verona*, Act III, Sc. 1)

[3] *Alexander and Campaspe*, Act V, Sc. 1

Mass media have certainly brought into being a vast army of musical snobs, but they have not furthered the musical education of the masses. The critics who laboriously, condescendingly, and oftentimes inarticulately tell us what they think about some of the great musical compositions, while enjoying themselves immensely and also profitably, serve no useful purpose. The "pep" talks which conductors, vying with one another, now employ to tickle the palate, apart from putting the audience in a mood conducive to receive favourably whatever they are about to receive, contribute nothing to real musical understanding. What Boult or Sargent thinks about any composer, or for that matter any particular work, is of no importance to the work itself. Such excursions into the realm of salesmanship may help to popularize the image of the conductor, but do nothing to educate the masses about the creative genius of the great composers.

Those of us who had the privilege of sitting at the feet of Sir Walford Davies soon realized that the great gifts of the teacher were never allowed to obscure the transcendent character of the subject. Music being of the soul, the breath of the free-born, it remains the right of every lover of liberty, to think, to decide, and to give expression to his appreciation of music irrespective of its form or content. The infantile adoration of the Beatles may border on the insane, but to enjoy their peculiar form of music-making is as much in accord with human liberty as to participate in the flag-waving sensuosity of the present-day "proms." Music being of man a part, its understanding, and indeed its social value, is what we make of it, and not what we are told about it.

In a somewhat piecy and ridiculous film, boosted as a Monitor Special, dealing with the life of Debussy (1862-1918),[4] Maeterlinck (1862-1949), who figures in the film, is depicted as being mad because a lover of Wagner (1813-83). This futile form of attribution to a great composer is the measure of small minds, typical of the critics of his day, whom Wagner lived to see confounded. The producers of this illusionary episode may be glad to know that the Archduke Friedrich Georg, who in October 1892 with two others died mysteriously in the shallow waters of Grünsee at Neuheim, was regarded as insane, but also a devotee of Wagner. No proof has ever been produced to substantiate the supposed madness of the Archduke, and if profligate spending is deemed sufficient evidence of unsoundness of mind, then public bodies such as the B.B.C. and the Government itself stand equally condemned.[5]

Wagner has suffered by reason of the adulation of his music by Hitler,

[4] B.B.C.I., 18 May 1965

[5] CHRISTOPHER SHORT: *The Black Room* (1964), 184

and the fact that such music was deemed to be expressive of the Nazi State. The fact that music is made to serve some purpose contrary to the intention of its composer, neither discredits the creator nor detracts from the genius of composition. The action of Hitler, who, in megalomaniacal manner, prostituted a thing of beauty to a sordid purpose, has its counterpart in the obscene gesture of Churchill in association with the music of Beethoven. Elgar has been exploited on the basis of *Pomp and Circumstance,* and made to serve a purpose wholly foreign to his nature, but Elgar remains the true composer and the great character his music reveals.

Warmongers have always called to their aid the services of the composer. There have been instances, possibly few, when the composer has deliberately employed his gifts to further the work of destruction, as for example Eric Coates in his sponsorship of Herbert Morrison's war effort, with the march he composed to speed war production.

More often, as we have seen, the purveyors of death prefer to employ familiar tunes to their own perverted ends. "Tipperary" was not written as a war song, or even as an incentive to marching, but, being a current tune, became absorbed, like the men who sang it, into the great holocaust of blood and fire. Sullivan wrote the music for the satirical lyrics of Gilbert. Music and lyrics constituted a new form of comic opera for stage production, but they have become stock pieces in the repertoire of military bands, and no seaside bandstand would be complete without a selection from Gilbert and Sullivan. These operas, dearly as they are loved, and in spite of the place they have come to occupy in the affection of the British public, conform to a pattern: having mastered one, we are made familiar with them all. Tuneful as such music is, and at times the embodiment of pathos, it does not represent the really great genius of Sullivan. The military mind, and the progenitors of havoc, are typical of the false approach to music. Music, being creative, is not designed to conform either to pattern or to seduction to some specific purpose. Music and dancing are indicative of creative flow; fencing and philosophy symptomatic of the planned existence. Whereas music savours of life, fencing presages death. Dancing symbolizes the movement of spirit-filled beings; philosophy postulates the categories of human speculation.

Music is therefore the antithesis of upheaval. Revolutions and wars come solely from not learning music. Neither revolution or war have any place in the State where music in the true sense of the term is honoured. Where music is accepted as the common heritage of mankind, poverty and disease will disappear. Music transcends the artificial barriers of race and surmounts the obstacles of language. Music defies class distinctions,

and unites men as the brothers Nature created them to be.

The hope of the world lies not in political solutions, industrial progress, or international relationship, but in the discovery of the rhythm of existence. Salvation is to be found not in creed or formula, but in the music of redemption. Nature testifies to the creative purpose of the universe, and man, in tune with Nature, adds his contribution to the musical symposium; the abiding echo of life super-abounding.

There are many things, denied to most of us, and many gifts not shared by all. Music is part of our nature from the day of birth till the moment of our demise. This one gift, we practise least; yet if it were used the darkest clouds would rift, and man experience heaven's feast. The ethical quality of music is attested in the efficacy of its achievement; its validity affirmed in its being the possession of all created life.

O Music! sphere-descended maid,
Friend of Pleasure, Wisdom's aid![6]

F. H. ANGOLD

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears:
Their earth is but an echo of the spheres.

—BYRON

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[6] WILLIAM COLLINS (1720-56): "The Passions"

DAVID GUNSTON

The Need for Silence

[Our old friend Mr. David Gunston writes on a subject certainly very relevant to our time. He refers to psychiatric evaluations of the function and importance of Silence. The subject has very profound ramifications. At each level Silence becomes a nourishing background out of which all the bustle of activity must come and into which it must finally dissolve. However exquisite the refinements of thought become and however beautifully patterned our speech or action, they cannot exhaust the Inexhaustible, that which when all human wisdom has been uttered remains massively transcendent. The rest, as Shakespeare says, is Silence.—ED.]

IT USED TO BE SAID that silence is the only really successful substitute for brains, but there is more to it than that. In fact, we all have a deep inner need for some silence, to be silent ourselves, to enjoy silence itself; an increasing need in an ever-noisier world.

Psychiatrists are trying to impress that fact upon us, to convince us of the virtues of silence and of its value in living fully today.

We are all of us familiar with people beset with the urge to talk for talk's sake; most of us do just that far more often than we probably realize. According to Dr. Dominick Barbera, a prominent American psychoanalyst and the author of *The Art of Listening*:

> The compulsive urge to make a statement on any subject, whether it be foreign to us or has been experienced, is a major source of the superficiality and emptiness of much of our verbal communication today.

We tend to be too ready to accept ready-made opinions and versions of the truth, without first giving them the test of our own experience. So, we say *something,* when silence would be preferable — and wiser.

That is not to say that we should go all the way with Alfred de Vigny when he declares: "Only silence is great; all else is weakness." But clearly there is profound truth in his statement, even though he oversimplifies the matter. Dr. Barbera is concerned that we should try to find the real benefits of silence.

> Productive or reflective silence [he says] is a quality that all of us should encourage and develop within ourselves. One important reason why so many of us today live in a superficial manner, I feel, is the fear of becoming silent within ourselves, and listening to the truth of the matter.

In spite of the fact that the world is nowadays noisier than it has ever been, and that many people consider it too noisy for peace of mind, even for full health, we nevertheless do enjoy some noise more

than we realize, even when no other person is present. The background radio, the chirping pet bird in its living-room cage, the roar or clatter of traffic, the movement and chatter of passers-by, all help to make us feel less alone, less aware of ourselves.

But, as Dr. Barbera points out:

> By becoming silent and looking actively within ourselves, and by seeking constructively for the truth about ourselves and the world we live in, we shall arrive at a realistic, dynamic and complete awareness of *what is*, and so shall come into a truthful and healthy pattern of existence.
>
> In the struggle toward self-realization, many of us at times either refuse or do not know how to be silent, or how to listen effectively. In seeking to understand the communication of one's own conscience, one may be able to listen to one's self. So many of us listen by intention — that is, we listen to other voices, opinions, rationalizations — rather than to our own.

Although pundits down the ages have always advised on the benefits of silence, from Thomas Carlyle with his "Silence is deep as eternity; speech is shallow as time" to Christina Rossetti declaring that "Silence is more musical than any song," we have always been afraid of it, perhaps linking it with stupidity or dull-wittedness, tending to support Francis Bacon in his view that "Silence is the virtue of fools." One outstanding figure of modern times, however, has always praised silence, and practised it, General Charles de Gaulle. It seems possible that his reputation for aloofness may simply be an adherence to the virtue of silence when no comment is called for. In memorable words, General de Gaulle gave his credo on silence. "Nothing more enhances authority than silence," he declared, and often his own strength and power seems to stem from it when everyone else is conferring and chattering. "It is the crowning virtue of the strong, the refuge of the weak, the modesty of the proud, the pride of the humble, the prudence of the wise, and the sense of fools." And he has gone even further, laying it down as a maxim that "to speak is to dissipate one's strength; whereas what action demands is concentration. Silence is necessary preliminary to the ordering of one's thoughts."

Certainly, modern psychological science supports these views. As one psychiatrist has put it:

> In our society we find those who, because of inner conflicts and anxieties, are unable to present sufficient purpose or the feeling of aliveness to their way of life. They are pervaded with a paucity of inner experiences restricted both as to their emotional life — their consciousness of pain, joy, hope, disappointment — and to those areas that include thinking, willing, wishing, believing, doing.
>
> As Karen Horney has explained it, it is as if a person had "turned his back on his inner life; as if it was all covered by fog; as if he had closed

an air-tight or sound-proof door; as if he had walled off everything." It may be a glass wall through which he still can observe what is going on without experiencing it. The fog is usually not very thick; it may lift at times and at others become impenetrable. Then feelings of unreality may result. All of a sudden, some hurt, some loss, some work of art may penetrate and elicit a response.

Of course, there are times when silence is wrong, even harmful. As Robert Louis Stevenson pointed out, "the cruellest lies are often told in silence." Dr. Barbera is concerned that we should not merely retreat into silence to avoid a difficult or demanding personal situation:

> There are situations where silence makes for disturbed inter-personal relationships [he makes plain]. The everyday necessity for working with others, the perpetual contacts with others and the accentuation of group life has made verbal communication essential. To maintain silence in the presence of others may well lead to tension and unfriendly regard, since an unwillingness to talk is often interpreted as an attitude of unfriendliness.

This is true, and an inability to communicate may be a form of silence betraying deep emotional blocks within, far more serious than an unwillingness to submit oneself from time to time to the therapeutic qualities of silence. It is often a matter of degree or circumstance. Deliberate, though usually temporary, silence may add piquancy to everyday personal relationships. It does us all good from time to time to be "kept guessing." Particularly is this so in the relations between the sexes. As wise old Thomas Hardy wrote: "Nothing so stirs a man's conscience or excites his curiosity as a woman's silence." And, as true lovers have always known, with D. G. Rossetti, "twofold silence is the song of love."

Just as silence may be said to augment the emotion of grief, so it can occasionally enhance happiness. We always do well to remember with Shakespeare that there are times of ecstatic experience when "silence is the perfectest herald of joy." The greatest joys, as well as the greatest griefs, may indeed best be experienced in silence.

What really needs to be guarded against is the fear of inner silence, of being truly alone with oneself. Dr. Barbera has a word to say on that always destructive and wasteful emotion:

> In some the fear of being alone and silent is so intense that they prefer the most meaningless activities — living on the periphery of their personalities, or engaging in some activity, or being with someone they dislike intensely — to being alone with themselves.

Perhaps this fear stems partly from childhood memories of being left alone in a silent, empty room or house, partly from half-remembered accounts of the real horror of experiencing complete and utter silence.

This is rare on this planet, and is an unnatural condition anyway, though it clearly can hold terror. Describing a short spell in the isolation of a totally sound-proofed room recently, Dr. Tom Margerison called it "deadly . . . you become alarmed by the normally unheard things — the hiss and throb of the blood in your arteries, the gurgling of your stomach, the rustling of your clothes."

Under normal conditions, however, the fear of silence is always unworthy, and usually unwise. For this golden something may indeed be divine at times in the way it offers deepened self-knowledge and healing peace of mind.

DAVID GUNSTON

The British Museum Exhibition

THE BRITISH MUSEUM's 1965-66 exhibition "The State of Asia in the Sixteenth Century on the Eve of the European Impact as Reflected in the Arts" made its own distinctive contribution to East-West understanding. By showing the obvious vitality and many-sided beauty of the arts in such countries as China, Japan, India, Persia, and Turkey during the period contemporary with the European Renaissance, it helped Western visitors to get that event in its true global perspective. Cultural intercourse among the Asian states was wide-spread; the incursions of the Portuguese had only marginal consequences before the decisive Anglo-Dutch-French interventions in Asia in the seventeenth century. Chinese porcelain ware decorated with Arabic inscriptions and specially made for Muslims living in China evidenced the co-existence of different religious systems; Chinese Buddhist art, a Taoist deity in painted wood from the eleventh century, and statues of Bodhisattvas and Lohans certainly helped me put late Medieval and Renaissance Christian art of the West into a wider aesthetic and religious context. The history, romance, and epic works of Persia, and the calligraphic ciphers of Turkey, showed the flowering of civilizations and art quite different from those of either Europe or the Far East, at the crossroad-points of trade and culture linking the two.

The more one civilization can tell another of its artistic traditions, by such means as this British Museum exhibition, the more international understanding and tolerance will be promoted.

BRIAN G. COOPER

M. V. SRIDATTASARMA

The Buck in Indian Lore

[The first part of Shri M. V. Sridattasarma's interesting essay appeared in our March issue. This second and concluding part contains many interesting references to the Jataka stories.—ED.]

II

THE DEER is one of the *mudrās* held by Śiva. He is therefore styled *mṛgapati* or *sāṛangadhara*. Śiva is often depicted as a hunter following the deer which is his victim (*mṛgavyādha*). As sacrifice itself is embodied in the form of Śiva (*kratu*), the deer is held by him as the victim (*paśu*). This sacrifice (*yajña*) is conducted for attainment of *Jñāna* (enlightenment), the *paśu* being symbolical of the unevolved or transmigratory soul, which is influenced by egoity. This soul or *paśu* is fettered, being enveloped by the darkness of *ajñāna* or illusion. (*Pasupatirahamkārāviṣṭaḥ samsārī jīvaḥ.*) With the attainment of knowledge, the fettered souls obtain emancipation. The Lord sets the noose in the first instance, and later the souls are set free by the removal of ignorance (*avidyā*). (*Pāśairetaiḥ patirdevaḥ kāryam kārayati.*) The figure of Dakṣiṇāmūrti is also depicted as holding the deer.

A sage named Ṛṣyaśṛnga, son of Vibhāndaka, is said to have been born of a doe. His name (literally, "deer-horned") was given him on account of a small horn on his forehead.

Paṇḍu, the father of the Pāndavas, was prevented from having progeny as a sequel to the imprecations of a hermit couple in the form of deer at whom he had sent shafts (while they were in copulation). The sage, resuming his human speech as he was dying, reminded him of the canons of propriety which prevented such hunting. (Cf. Ananta Bhaṭṭa's *Campū Bhārata*).

The deer possesses a good ear for music and forgets itself in rapt attention, when the cunning hunter sets his net and captures it. This trait of the animal is mentioned in the *Devi Bhāgavata*. A damsel who admires Nārada's skill in music says:

> Blessed are the deer dwelling in the forests, which become spellbound by the musical sounds and are even prepared to give away their lives. Fie upon men [who are in no way affected by the musical notes and are], mere blockheads!
>
> (*Hariṇyo api vane dhanyāḥ yā nādena vimohitāḥ*
> *Tataḥ prāṇān prayacchanti dhingmūrkhān mānuṣānapi.*)

In the *Mālavikāgnimitra* (Act III), there is a similar remark when the passionate Irāvatī rebukes Agnimitra for abandoning her in favour of

Mālavikā: "Like the innocent fawn which is prone to deception by the musical notes of the hunter's song, we are victimized by the crafty and soothing words of men."

Śārngadhara, author of the *Sangītaratnākara,* also refers to the practice of setting the snare or sending darts at the fawn when it was attracted by the song of the hunter:

Vane carastṛṇāhāraścitram mṛgaśiśuḥ paśuḥ
Lubdho lubdhaka sangīte gīte tyajati jīvitam.
(*Sangītaratnākara, "Svarādhyāya," Śloka* 29)

The seals found in the Indus Valley, bearing inscriptions in a script which Langdon supposes to be the source of the Brahmi, have on them lifelike figures of deer and *sambhar.* Human and animal figures, which include ibex hunters, are depicted in the ceramic finds appertaining to the Kuli culture, as also the Harappan wares (Cf. GORDON V. CHILDE: New *Light on the Most Ancient East*).

On some copper coins assigned to the period of the rule by the Vijayanagar dynasties, the figure of the deer has been adopted as a device. (Cf. *Mysore Archaeological Report,* 1929).

In some of the birth stories of the Buddha (Jataka Tales), we see the life that was to be the Buddha born in the form of a stag, and each of the incidents connected therewith bears a moral. The Buddha's associates, like Ananda, Chenna, and Sariputta, and his adversary and enemy Devadatta also play their roles in these stories (parables) and the teachings of the doctrines are thus emphasized. The Barhut sculptures depict the *Mṛga Jātaka* medallion, in which a royal hunter is cured of his violence. The figures of birds and deer in the frescos of Ajanta are expressive of feeling.

In one Jataka story, the life that was to become the Enlightened One takes birth as a stag (Golden Foot) and dwells in a forest with his mate the doe with a following of dappled deer. A fowler sets his snare. After words of praise, he sets the stag free, being moved with pity. In return for this merciful act the hunter receives a magic jewel (philosopher's stone) and the stag advises him to set up house, give alms to the poor and needy, and show goodwill to all beings. The hunter was Chenna, while the doe was a female novice.

In another Jataka story, Devadatta, the adversary of the Enlightened One, plays the role of a deer-stalker and attempts to capture the Buddha in the form of an antelope. Watching the footprints of the animal near the tree, where it used to graze and eat berries, he constructs a platform to serve as an ambuscade. A sixth sense warns the antelope, which changes its course and thus escapes from danger. The deer-stalker swears that he

would take another opportunity.

In still another story, the Buddha takes birth as Rohanta, the golden stag with a following of eighty thousand deer (symbolizing the members of the Śākya clan). A certain queen beheld in her dreams that a golden stag was seated on the throne preaching the doctrines of the Faith to the multitude. Assuming this to be true, she sent her man on the trail. Rohanta with his herd was caught. His brother Chittamṛga and the sister Sutanā tried their best to help Rohanta. The ropes held fast and his bones ached. The deer-catcher observed the steady willingness of the three animals to lay down their lives courageously and he could not bring himself to kill. Instead he loosened the cords that fettered the animal, dressed the wounds, and chafed its tender bruised legs. Then he pleaded that he had acted in accordance with the directions of his master and mistress, the king and the queen, and narrated the incident of the dream. When the animals were set free, the hunter was asked to brush the stag's back, when his palms were filled with golden hair. The three animals were taken to the court and the hunter was amply rewarded. He said to the king:

> Then pity made my flesh to creep, a pity strange and new
> If I should slay this deer (thought I), then I shall perish too.

The hunter then sought permission to become an ascetic and advised the king to be righteous towards friends, ascetics, courtiers, beasts, and birds, and begged him to tread the path of goodness with watchful vigilance. Here Channa was the huntsman, Sariputta the king, a sister of the order the queen. Uppalavana was Sutanā and Ananda was Chitta.

In another story, the life that was to be the Buddha assumed the shape of a golden deer named Banyan and was in charge of a herd consisting of five hundred deer. Another herd consisting of the same number had for its leader Branch (Devadatta). With a view to preventing indiscriminate slaughter, the King of Banaras was induced to accept a proposal for centralizing the herds in one place so that he might have his daily requirements of venison easily. Every day it was arranged to kill only one deer; but it so happened that the arrow missed the target or more than one animal was hurt. To minimize the hardship to these animals an agreement was brought about binding the head of each herd to send a deer daily to the royal kitchen. So the victim had to be sent by the leaders Banyan and Branch (alternately), they being exempted from being molested at the killing block. On a certain day, the choice fell on a mother-to-be doe. She begged her leader Branch to spare her. But he was adamant and insisted that she must go. The poor animal appealed to Banyan for mercy. Banyan took the turn upon himself, offering his life

for the enceinte doe. The King's attendants were filled with pity and compassion at this move of the leader, which they reported to the king, narrating the story of the doe. The King in turn was touched with kindly feelings at the report and granted life to the doe. Banyan took advantage of this golden opportunity on behalf of the entire herd, and the King granted safety for the entire race. He then took up the cause of other animals, like birds, fish, etc., when they were also allowed exemption.

The deer were happy and enjoyed freedom. They grazed freely in the parks and fields. The citizens brought a complaint that the crops were being eaten away. The King was helpless as he could not go back on his words. Banyan heard the complaint and gave instructions to the herds. The peasants agreed to remove the fences around the fields. Instead tablets were put up in the prohibited areas where the deer might not go and graze. The result was that friendship reigned between man and beast for many years. In this parable, Ananda was the King, the sister present was the doe, her deer-son was her son of the later incarnation. (Cf. ETHEL BESWICK: *Jataka Tales*)

In the Book of Deeds and Rewards (*Kan-ying-P'ien*) written during the period of the Renaissance of Chinese thought (Sung Dynasty, A.D. 960-1227), there is a story according to which Wu Tang of Lieu-Ling used to take his son with him to hunt. One day, they came across a stag playing with its young. Seeing the intruder, the animal took to flight. Tang killed a little one with a shaft. The stag, being stricken with panic, took to flight, with cries of pain. Tang hid himself behind some shrubs. The stag returned and licked the wounds of the calf. Tang drew his bow and killed the stag. At this juncture, another stag was coming. The merciless hunter directed a shaft against the new-comer. The arrow, instead of hurting the stag, deviated from its course, and struck and pierced Tang's son. Tang threw himself down, embraced his son and wept. An unknown voice from the air said: "Tang, the stag loved its young just as much as you love your son."

M. V. SRIDATTASARMA

ARE NOT two sparrows sold for a farthing? and not one of them shall fall on the ground without your father: but the very hairs of your head are all numbered.

—*Matthew*, x. 29-30

New Books and Old

Towards Socialism in India*

IS THE INDIAN ECONOMY progressing in the direction of socialism, which is the declared goal of not only Congress policy but also national planning in India? Is the parliamentary system, as it is operative in India so far, conducive to the realization of the objective? Are policies in fields like agriculture, industry, prices, education, employment, and so on conceived and executed with reference to the socialistic objective? In short, are we moving on the right road to achieve the social objectives enshrined in the Constitution?

To these significant questions an adequate answer can be vouchsafed only by time. The fundamental issue, however, is whether we should be satisfied that the theoretical formulation of socialism as State policy is enough to translate that formulation into a practical policy, or whether something more is necessary.

It is true that the term "socialism" cannot be precisely defined. A whole set of circumstances and conditions, policies and programmes, activities and measures, have to be taken into account to decide whether they cumulatively approximate to a socialistic order.

Admittedly there is a distinct strand of socialistic thought in India which, through the decades, has been moulded by Gandhiji, Jawaharlal Nehru, and the Sarvodaya leadership, based essentially on an enlightened humanitarianism and humanism, an aspiration towards social welfare of all backward and down-trodden sections, the economic well-being of the masses, the reconciliation of the well-being of the "haves" and the "have-nots," and a respect for the rights of the individual.

Without being entrapped in ideological moulds or identifying itself with any particular brand of socialism in the West, India has been evolving a socialist pattern of her own, the outlines of which have been embodied in the Directive Principles of the Constitution and subsequently in the national plans during the last fifteen years. In addition we have the Congress view of socialism embodied in its resolutions on democratic socialism; we have the Sarvodaya pattern of socialism; and we have the socialist creeds (and the programmes based on them) of the professedly socialist parties and of the Communist Party. To the evolution and fashioning of the Congress creed of socialism, Jawaharlal Nehru made a distinct and powerful contribution, and he helped to imbue the organization with a socialistic outlook.

In this book Dr. Gyan Chand subjects the progress in the implementation of the social objectives and of the socialistic pattern to which the State and the ruling party in India are committed to a searching and detailed analysis from various angles. A confirmed believer in socialist objectives and a socialist order, Dr. Gyan Chand is obviously dissatisfied with the painfully slow pace at which the transformation of Indian polity in that direction is proceeding. The book is a vigorous plea for the translation into practice of the theorizations of the Congress and of the social objectives in the Directive Principles of the Constitution. He feels that because socialism "is a real moving force" opposition to it has on that account to pay homage to it "by disguising [itself] in a pseudo-socialistic garb" and that "erosion of the general support

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* *Socialist Transformation of Indian Economy : A Study in Social Analysis, Critique, and Evaluation*. By GYAN CHAND. (Allied Publishers, Bombay; Representatives abroad: George Allen and Unwin Ltd., London. 628 pp. 1965. Rs. 21.00)

to socialism is being organized in subtle ways" which have to be "consciously and resolutely counteracted."

Dr. Gyan Chand is doubtful if the Congress Party can develop an "adequate dynamic" to strive for the creation of a socialistic economy, because of the severe internal pulls to which it is subject and the uneven fight that the more radical elements within it have to wage to prevent it from going off the socialist rails. He feels that the Samyukta Socialist Party, which is professedly wedded to socialism, is not in a position to execute a socialistic revolution because of its insistence on "class struggle" as one of the essential implications of socialism. He considers that this party should

> elucidate by practice how class struggle can and should be conducted without inflaming passions or promoting antipathies, how respect of minority opinion can be made an essential part of the working of democracy, and how the parliamentary system can transcend the limitations of "the Westminster model" through a committee system and otherwise develop the technique of evolving agreement by pooling of ideas.

Its other plank, that industrial workers and peasants should be organized as an extra-parliamentary force, need not be disparaged, though vigilance is needed to ensure that such organizations are not exploited for extra-constitutional agitation. He wants the party to live down its anti-communism even as he wants the Sarvodaya group to register a similar change.

As for the Communist Party, Dr. Gyan Chand feels that "as a well-developed disciplined party it could set an example for the other political parties and make a great contribution to the development of a socialist society." The Party is, however, at present passing through the crucible of internal dissension, and if it can come through, it can "participate with distinction in making [a] new India and [a] New World."

In more than one place, Dr. Gyan Chand reveals a distinct sympathy for and predilection towards the Communist ideology as a factor in bringing about a socialist transformation in India. But it must also be admitted that he is emphatic that the parliamentary system should be preserved:

> all socialist parties have to do what they can to maintain this system, change and develop it to suit our needs and adopt and apply a code of political conduct by which the best of it can be preserved and its well-known limitations outgrown.

In an important chapter on "Planning," Dr. Gyan Chand discusses the objectives, techniques, and implications of national planning with reference to their effectiveness in accomplishing the socialist transformation. If the ideological factors which impinge heavily on Dr. Gyan Chand's assessment of the objectives, priorities, and techniques are left aside there is considerable justification for his criticism: that

> the daily results show that developments of different sectors — e.g. coal and railways — do not always keep in step with one another, bottlenecks develop; we do not look ahead, advance planning in matters in which foresight is essential has not taken place, and we are all up against difficulties which could and should have been anticipated.

Further, it is a strong indictment of the national plans (which is only partly justified) to say that "as planning in India is still its own negation, it cannot adopt a technique which is needed for genuine planning." He is probably on much stronger ground when he pleads for an extension of perspective planning in India to social dynamics, "without which it would lose much of its meaning and practical importance." As for the parliamentary system, he considers that "if a monolithic totalitarian regime" is to be avoided,

> a system broadly supported by a large majority of the people and accountable to them and yet free from the more serious evils of the parliamentary regime has to be conceived, evolved and made a workable proposition.

Dr. Gyan Chand has not spelt out exactly what he implies by this statement, but if he implies that a non-party or all-party government should be established or that the basis of the present parliamentary system should be modified in some way to achieve the broad support of the majority of the people, he is clearly asking for the impossible.

In the last chapter, entitled "The Prospect," Dr. Gyan Chand summarizes and sums up his argument for socialism. Among the diverse things that socialism should denote, he maintains that it should mean

> full and rich personal and community life, both being reciprocally necessary and essential, and any trends that repress the former or impoverish or degrade the latter have to be consciously negated.

As a statement of a broad truth this will be accepted. Also accepted will be his further observation that democracy and socialism are really two aspects of the same life-process and one cannot be reached without the other.

Dr. Gyan Chand has written a thoughtful book on a theme of special significance to the economic and social development of India, which is on the verge of great change, but is prevented by diverse factors from going ahead with them. We should not, of course, deviate from the *via media* and go to extremes in economic policy, but we should march and not either stagnate or retrogress. That is the essence of the Indian situation; it is also the imperative of progress towards, if we may borrow an American expression which has recently come into currency, a Great Society of our own. If this book induces the requisite searching of hearts among the powers-that-be it will be an achievement indeed.

C. V. H. RAO

Dusk and Dawn in Village India: Twenty Fateful Years. By ZAHIR AHMED. (Pall Mall Press, London. 144 pp. 1965. 25*s*.)

If there is such a thing as the essence of an Indian village, this narrative captures it. Perhaps its vividness derives partly from its form — the work, in effect, of two writers, both giving (separately) a picture of village India before independence and more recently.

The account of the cleaning-up of Venkatapur and its steady slide back is conventional enough but none the less enlightening, and it brings out very well the strength of character of the late "Rihaz," the District Officer whose diary the author is purporting to edit. A particularly valuable section deals with the Communist revolt in Telangana, which is the area dealt with, whilst towards the end of the book a most pathetic picture is drawn of old aristocratic friends now left high and dry — and sometimes poverty-stricken — by the withdrawal of both the British Raj and the rule of the Nizam of Hyderabad. Their total inability to adjust to the new socialist spirit abroad in the country is tragic in a very real sense.

Until recently the Western reader might have been forgiven for believing that most of the best work for the uplift of village India had been done by Westerners of various persuasions. This book should help to correct that impression, and, we hope, will be the forerunner of others written by Indians with first-hand experience of this most intractable of India's social problems.

A valuable work — albeit slim — and with a most authentic flavour.

VIVIAN WORTHINGTON

Light on the Ancient Worlds. By FRITHJOF SCHUON. Translated by LORD NORTHBOURNE. (Perennial Books, London. 144 pp. 1965. 25*s*.)

M. Schuon's latest book is a collection of separate essays expounding his characteristic teaching in both its positive and its negative aspects. He reveals himself once again as the champion of a traditional wisdom which the modern world largely denies or ignores. As always, his work displays a profound spiritual insight, which finds expression in striking aphorisms. Thus he says:

> Man is fully man only in rising above himself. . . .
> . . . without God there is no such thing as man. . . . [Prayer is the] permanent actualization of a consciousness of the Absolute. . . .
> . . . "progress" is most often . . . the exchange of one evil for another.

M. Schuon takes up the cudgels against modern science. Science, he contends, rests on false foundations, because it denies the supersensible realities which alone can provide the real clue to the interpretation of nature; it claims the power to attain to a total knowledge while cutting away the basis on which such a knowledge is possible. Science, he tells us, denies "God, the next world and the soul." Now, it is certainly true that science ignores the Transcendent; it confines its outlook to the phenomenal sphere. But it does not thereby deny the realities that lie beyond. Many scientists may do so; they may seek to construct a total picture of the universe on the partial basis of physical investigation. Yet M. Schuon's strictures are far too sweeping. Today, moreover, the scientific method is being applied to the domain of parapsychology, where powers are recognized which transcend the range of the physical senses.

M. Schuon takes up the cudgels also against heterodoxy in religion. He sets up a twofold standard of orthodoxy. Orthodox religion, he says, affirms the distinction between that which is real and permanent and that which is illusory and impermanent, and the necessity of a spiritual activity which attaches itself to the divine and eternal Reality. No doubt it is true, as he says, that we have here in this twofold attitude "the quintessence of all spirituality." But it can scarcely be maintained that Christian orthodoxy, at least, takes its stand purely and simply on such an attitude. M. Schuon himself upholds a doctrine of the "plurality of revelations" which can hardly be reconciled with the dogmatism and exclusiveness which have been characteristic of the "main stream" of Christian teaching. Heretical teachers, for whom he appears to have no sympathy, have in fact played a part of the most vital significance in the growth of a wider and more truly spiritual faith.

SIDNEY SPENCER

Brahmasūtrabhāṣya of SANKARACARYA. Translated by SWAMI GAMBHIRANANDA. (Advaita Ashrama, Calcutta. 920 pp. 1965. Rs. 20.00)

Here we have a fresh English translation of the celebrated Bhāṣya of Śaṅkara on Bādarāyaṇa's *Brahma-sūtras*. The Bhāṣya is an acknowledged philosophical classic and has attracted modern translators and expounders, Eastern as well as Western. Thibaut's translation in the "Sacred Books of the East" Series and Apte's more recent translation deserve mention in this context. The translation under review is by a senior monk of the Ramakrishna Order, and it raises expectations that one might find here a version more lucid and more true to the traditional understanding of Śaṅkara's text.

The expectation is generally fulfilled, since "the translation is generally based on the *Ratnaprabhā*" (Preface). But Śaṅkara's exposition itself has received so much amplification and modification at the hands of post-Śaṅkara writers — Sureśvara, Padmapāda, Sarvajñātman, Prakāśātman, Vidyāraṇya, etc. — that it becomes well-nigh impossible to determine the precise implication of Śaṅkara in crucial passages without the aid of exhaustive notes. The mechanical fol-

lowing of a late commentary like the *Ratnaprabhā* is sometimes apt to confuse more than to clarify the meaning of Śaṅkara. For instance, the very opening words of the Śāṅkara-*bhāṣya*, *yuṣmadasmatpratyaya-gocarayoḥ viṣaya-viṣayiṇoḥ*, are translated here as ". . . the object and the subject that are fit to be the contents of the concepts 'you' and 'we' (respectively)," following the *Ratnaprabhā*. To a general reader in English the translation can convey only the meaning that individual persons in the first person and the second person are meant by "you" and "we"; and whatever they be, how are they "by nature as contradictory as light and darkness" and how can they represent the "object and the subject"? The meaning of Śaṅkara is hardly brought out. Out to explain worldly life (*vyavahāra*) as based on a false identification of the Self with the non-self, Śaṅkara anticipates a possible objection in these opening words. The real Self according to Advaita can never be an object of knowledge; it is by definition only a subject. To call the subject *per se* an object of I-consciousness (*asmatpratyayagocara*) is itself a contradiction in terms. It is a loose usage permissible only in one who is talking of empirical things. The knower as felt by the objector — i.e., the ego or the *antaḥkaraṇa* (Cf. *asmatpratyayo'ntaḥkaraṇam* — Madhusūdana Sarasvatī on *Saṁkṣepa Śārīraka*, 1.40) — is *asmatpratyayagocara*, and the known itself *yuṣmatpratyayagocara*. These grammatical terms have been deliberately employed by Śaṅkara to bring out the inherent incompatibility between the ideas of the first-personal and the second-personal pronouns (formally) which can never get mixed up. Actually, he means "I" (knower) and "it" (known) when he says "I" and "you" (or "Thou"). The *Ratnaprabhā* takes it to mean "we" and "you" to get out of a grammatical difficulty which requires the form *matpratyaya* when the singular is meant. This reveals only the scholastic ingenuity of the late commentator, and does not help to explain the real intent of Śaṅkara.

But such confusing passages are very few and the translation is generally clear, succinct, and dependable. The text of the *sūtras* in Devanāgari, their word-to-word meaning in English, and the intelligent indenting of paragraphs throughout the book facilitate easy comprehension. The Index to Sūtras at the end aids easy reference. The publication is attractively printed and produced, at a price which is moderate, considering the size. The book should find a place in the library of everyone interested in Indian thought and culture.

K. KRISHNAMOORTHY

The Sacred Books of Confucius and Other Confucian Classics. Edited and Translated by CH'U CHAI and WINBERG CHAI. Introduction by CH'U CHAI. (University Books, New York. 384 pp. 1965. $6.50)

Two notable Chinese scholars, father and son, here present — in new translations, buttressed by comments and a long Introduction — the essence of Confucian tradition. There is almost every facet of that tradition which any non-specialist could desire. After an Introduction dealing with "Confucianism as Humanism; . . . as a Religion; the Spirit of Confucianism," we are given 495 paragraphs of Confucius's sayings, followed by Mencius: cf., for instance, his concept, going beyond Confucius, of *hao jan chih ch'i*, the "vital spirit," which can "fill up all between Heaven and Earth" (pp. 146-7).

The six remaining chapters will be of more novel interest for Westerners. *Hsün Tzu* is followed by *Ta Hsüeh* ("The Great Learning"), with its thesis of self-cultivation, based on the Three Guiding Principles or "main cords" and

the Eight Ethical-Political Principles or "minor wires." Especially valuable is perhaps the companion chapter from the *Li Chi*, "*Chung Yung*" ("Doctrine of the Mean"), as sublime as anything in Chinese philosophy: here are developed the concepts of *chung* ("the mean"), *yung* ("normality"), *ch'eng* ("sincerity"), and the *Tao* itself. "It (*ch'eng*) is that whereby all other things are completed. The completion of one's self leads to *jen*; the completion of other things leads to wisdom."

Chapter III is specifically devoted to the *Tao* ("When the *chün tzu* (sage) speaks of the *Tao* in greatness, the world cannot embrace it; when he speaks of it in its minuteness, the world cannot split it": but why quote this one sentence out of so many?).

Less absorbing, though historically essential, is the *Hsiao Ching* ("Classic of Filial Piety"); this in turn is followed by *Li Chi* ("Book of Rites") and Tung Chung-shu's "Copious Dew in Spring and Autumn," with selections designed "to show his theory of human nature, his philosophy of history, and his 'science of catastrophes and anomalies' "; noteworthy are the final pp. 366-7, "The Correspondence of Man with Heaven," a constant Chinese motive. The book includes an extremely useful Glossary, which lists five pages of Chinese terms, explaining also the diverse meanings of certain terms (tone-marks are not given), such as *Yi, Hsing, Li.* Unforgettable is the procession of great concepts from *Ta Hsüeh,* through *Tao, Te, Ti, T'i* (and their creative compounds) to *T'ien* and *T'ien tzu* ("Son of Heaven").

In nearly four hundred pages the authors provide a fine selection, translation, and interpretation of the multicoloured evolution of Confucian thought; for reasons of space the Sung thinkers have been omitted. One could not wish for a more valuable presentation.

TERENCE WHITE GERVAIS

**Open Secret*. By WEI WU WEI. (Hong Kong University Press; Oxford University Press, London. 194 pp. 1965. 18*s*.)

The writer of these cryptic and aphoristic pages attempts to reveal the secret that is not kept secret, the open secret. But to understand a secret that is open is more difficult than to apprehend the secret that is kept. Understanding here effects Awakening and by a big jolt shakes us from dreaming which is supposed to be living to an awakening which is non-living. True seeing, says Wei Wu Wei, is non-seeing, true hearing is non-hearing, true action is non-action. Modern highbrow philosophy might suspect "semantic jugglery." But what is here communicated has relevance only in a meta-logical context beyond the subject-object dichotomy. Non-cognitional apprehension and non-conceptual realization are called for. The self-conscious "I" also appears as an object among objects and it seems that without overcoming the inveterate tendency of the intellect to objectivize we remain involved in a phenomenal bondage and cannot find access to the trans-phenomenal noumenon.

The writer makes us alive to the undying vitality of the Ch'an-Zen tradition of Buddhism, and its fusion with the Vedantic and the Taoist strain makes it all the more potent. Indifferent as he is to theories, be they of physics or of metaphysics, he is primarily con-

* We had already requested this review from Dr. Vahiduddin when we learnt that, another copy having reached our London Office, the book had been reviewed by Mr. E. V. Hayes. His review appeared in our March issue (p. 133). Dr. Vahiduddin's review offers an Indian response for comparison.— ED.

cerned with a non-doctrine which has no room for objects, even if the object appears, to delude us, as an objectivized self. His profound observations often seem to be informed with the teaching of Śri-Ramana-Maharshi and bring us nearer the Truth which is neither Chinese nor Indian and which has really no origin.

This does not mean that one has to agree with all that the writer has to say, as indeed agreement and disagreement lose their meaning in the sphere in which he is at home. This is a book which is eminently suited to awaken the modern mind from its logical complacency.

SYED VAHIDUDDIN

Zoroaster's Influence on Greek Thought. By RUHI MUHSEN AFNAN. (Philosophical Library, New York. 436 pp. 1965. $7.50)

The keynote of this scholarly volume is to be found in the dedication. The author has dedicated his work to his two sons

> with the hope that they shall follow in the noble footsteps of their [Iranian] forefathers and dedicate their lives to the cause of the Unity of Mankind, and universal brotherhood and peace.

At p. 312 of the book the author says that the ideal of Zoroaster was the unity and brotherhood of all mankind and that the Prophet considered the purpose of his mission to be to further the realization of the ideal of universal brotherhood.

The volume bears testimony to Mr. Afnan's extensive scholarship and painstaking research in the teachings of Zoroaster and Greek philosophers like Herodotus, Protagoras, Socrates, and Plato. According to the author, whereas the reaction of the Greeks to the problem of Reality was "human, rationalistic and dialectical," that of Zoroaster claimed to be "divine in origin and revelational in nature." The author asserts that the Prophets are the media through which Righteousness (*Asha*) and the Rules of Right Conduct are revealed to men. Righteousness bestows Perfection and Immortality upon human personality and makes it an image of its Creator. *Asha* or the Righteous Order is vouchsafed by Ahura Mazda through his Saoshyants, the Future Saviours of Mankind. The author categorically asserts: "Zoroaster was himself a revelation of Asha, the spirit of Righteousness of his age."

Mr. Afnan has discussed at great length the teachings of Greek thinkers and has shown how these teachings were influenced by the revelation of Zoroaster. According to the author, the Zoroastrian culture had overcome, ousted, and replaced Ionian material civilization.

There is a certain amount of repetition in the book. It is evident that this repetition stems from the author's strong desire to drive home the various points which he is making in his learned thesis. Perhaps, Mr. Afnan may consider the advisability of bringing out a shorter work expounding the basic teachings of Zoroaster.

PHIROZE J. SHROFF

The World's Living Religions. By ARCHIE J. BAHM. (Dell Publishing Company, New York. 384 pp. 1964. 75 cents)

It is a common observation today that the world has lost all faith in religion, and religion can only be looked upon as a museum piece. But endless books on religion pour forth from publishing houses all over the world, and that goes to show that there are still millions who cannot do without religion. This book is a good tribute to the vitality of religions as well as of religion. It is a book on Comparative Religion; for even the most orthodox followers of any

particular religion have a desire to know about other religions. Dr. Bahm is a Professor of Philosophy and Comparative Religion in the University of Mexico. He is a popular speaker and has the gift of expressing his ideas in simple language, intelligible to the general reader.

All the great religions of the world are presented with understanding and sympathy. But it is odd that Zoroastrianism is almost completely passed over. This may be justifiable from the standpoint of numbers, as the followers of Zoroaster number barely a hundred and fifty thousand in the whole world. But it was a world religion at the time of Christ and no student of comparative religion can pass over its influence as the first monotheism on all succeeding monotheisms, whether Judaism or Christianity or Islam. If we look upon Mithraism as an offshoot of Zoroastrianism, we have to note that it was spread all over the Roman Empire as far west as Britain and was the greatest rival to Christianity, and lost its position to the personality of Christ and his tragic end and his message of love to all mankind.

Apart from this omission the book is a good introduction to the study of religion. It has a helpful bibliography for any one who wants to broaden his knowledge of religion. Communism proclaims itself an intrepid enemy of religion, but Communism is wedded to humanism and Dr. Bahm has a chapter on "Humanism" as a religion. Communism, apart from its ingrained humanism, has already developed into a cult with Lenin as its prophet. Humanism as a religion has had a long history. The author does not do justice to Communism as Humanism, but the distinction he draws between a Humanistic theist and a theistic Humanist is a very neat one: the former believes that man is good because he is good for God, and the latter believes that belief in God is good because it is good for man.

A. R. WADIA

The Mission of Bahá'u'lláh: and Other Literary Pieces. By GEORGE TOWNSHEND. (George Ronald, London. 154 pp. Revised impression, 1965. 13*s*. 6*d*.)

The Mission of Bahá'u'lláh is a collection of essays, poems, and meditations of the Bahái faith, which, since its emergence in Persia in the early nineteenth century, has gained adherents all over the world and claims to be "a vital, soul-stirring religion invigorated by the power of the Holy Spirit" (JOHN FERRABY: *All Things Made New*, p. 20). Bahái affirms the Oneness of God and the Oneness of Mankind, and offers a synthesis of the major truths of the world's leading religious systems.

The central figures of the Bahái faith are the Bahá'u'lláh — "The Glory of God" — and the Báb — "The Gate" — who prepared the way for the former; both are held by Baháis to be "Manifestations of God." A third figure, 'Abdu'l-Bahá, "the Servant of the Glory," is regarded as the infallible Interpreter of the teachings of Bahá'u'lláh. Both the Bahái faith and its short-lived precursor the Bábí faith suffered intense persecution; the Báb was martyred at Tabriz in 1850 in extraordinary circumstances; Bahá'u'lláh, son of a Persian nobleman, spent many years in exile, founded the Bahái Community and declared himself to be "the Promised One" in 1863. In his final years he addressed messages to the world's political and religious leaders, and Bahái became a world-wide religious force after the visits of "Abdu'l-Bahá to the West. Bahái groups have been set up in many countries of the world.

Bahái is, therefore, no mere breakway sect within Islam, but claims to be the fulfilment of both Islam and Christianity, its teachers in their direct prophetic tradition. Its universality of appeal is obvious from its acceptable eclecticism:

'Abdu'l-Bahá's Twelve Points embrace the unfettered search after truth, the oneness of mankind, religion a cause of love and harmony, religion hand in hand with science, universal peace, an international language, education for all, equal opportunities for both sexes, justice for all, work for all, abolition of extremes of poverty and wealth, and the Holy Spirit to be the prime motive power in life. Bahái's truths thus unite the timeless with the contemporary.

Whatever the merits and demerits of Bahái, and no one can doubt the sublime nature of its truth and the high quality of life of some of its adherents, many people in other religions would assert that the world does not need a new faith, but a growing together of the systems and sources of wisdom known down the ages. The validity of Bahái spirituality becomes apparent in the section of the book which gives a selection of meditations, devotions, and poems (pp. 122-54.)

BRIAN G. COOPER

Into the Second Century. (Salvationist Publishing and Supplies Ltd., London. viii+59 pp. 1965. 2*s*. 6*d*.)

The Salvation Army, that expression of militant evangelical Protestantism which also exercises a wide range of compassionate ministries among the poor and needy in many areas of the globe, celebrated its centenary in 1965. This small book records the main speeches at those centenary celebrations.

B. G. C.

Commonwealth for a Colour-Blind World. By DEREK INGRAM. (George Allen and Unwin Ltd., London. 224 pp. Illustrated. 1965. 30*s*.)

It is always rather sad when good intentions go astray, and there is no real doubt that this has happened here. A fairly rapid preliminary browse made the good intentions so clear that, when deeper digging disclosed so few golden nuggets to such a volume of earth, a genuine wish to discover more led to the labour of thorough sifting. But it is impossible to alter the judgement.

About Mr. Ingram's main thesis there is, of course, no doubt. Alone among the former imperialist powers, Britain showed sufficient sense of the shape of the modern world to retreat with comparative grace from its colonial areas; and, as a result, its empire was able to transform itself instead of merely disintegrating. The new commonwealth, world-wide and multi-racial, is the world in miniature and thus offers a unique opportunity to work out ways of mutual aid and harmonious co-operation as an example to the rest of the world. Anyone who presented a set of practicable proposals which would help to guide the commonwealth in the erosion of social prejudice, the organization of technical aid, and the sharing of political experience would be performing a service of the first order. But this is very far from what Mr. Ingram does.

In the modern journalist's manner, he starts with a duly dated occurrence (the famous case of the Ghanian medical student found dead in the snow in Moscow), but the deadpan objectivity of the facts is tinged throughout with both melodrama and comparative irrelevance to the main theme of the book. In place after place, he quotes the reputed complaints of African students, with no trace of indication that he has troubled to check on their validity. He not only refers to the Jews as a race, but even applies that term to the French, the German, and the Dutch. He believes that, when the Americans enter other lands, they (unlike the British) "go right in there and work as equals"—apparently quite ignorant of the long history of the Panama Canal Zone, of the situation in any number of U.S.-occupied areas, or even of the rates of

pay of U.S. forces personnel in Britain. He relates any number of anecdotes of presumed racial prejudice (such as that of London Transport bus passengers' discourtesy to a coloured conductor) without any evidence that the incidents in fact had anything to do with race. And — if his reference to a lecture by the writer of this review is at all typical — he is liable to bolster his argument by highly selective extracts.

All this must in honesty be said, and certainly this volume cannot be relied on as a work of scholarship. But every sentiment is good, some valuable ideas are scattered about, and the style makes for easy reading. Mr. Ingram has clearly demonstrated the need for a book which will actually do what he intended.

CYRIL BIBBY

An Insight into the Crisis in Civilization *

An unconventional book, *Unancestral Voice* may be called a philosophical novel. Of "action" there is little or none. There are series of discussions, dialogues, and interior monologues, and the subjects range from *Lady Chatterley's Lover* to the Crisis in Microscopic Physics. The central character is the lawyer Burgeon, and the novel is about his growing awareness of and insight into the crisis in civilization. After his first discussion with Middleton and Rodney on *Lady Chatterley's Lover* and the enigma of D. H. Lawrence's position as a "prophet," Burgeon hears in silence and solitude an inner voice which sets him thinking about the great change that has taken place in our time "in the very constitution of Western man." A chance encounter with a book — R. J. Z. Werblowski's *Joseph Karo: Lawyer and Mystic* — makes Burgeon equate his inner voice with the Maggid of Karo, though he calls his own "Meggid." Like Gandhiji's "inner voice," the Meggid — the voice within the mind — could also be identical with the divine Logos. Although "Burden," the coldly rational part of Burgeon, would gladly smother the Meggid's small voice, it is not so easily silenced; and, as Burgeon listens, without prejudice but also without blind acquiescence, he sees things in a new way. "This chronicle," says the author, "is mainly concerned with the illumination, or partial illumination, of the man Burgeon." But, then, Burgeon could be anybody; and the Meggid could speak to us as much as to Burgeon —and perhaps *is* speaking, though *we* are not listening.

The opening discussion on *Lady Chatterley's Lover* raises the whole question of obscenity in literature and correct standards of literary taste. "Nobody is disgusted by anything today." As for Lawrence, Dr. Leavis's tenacious advocacy has a lot to answer for; and as for Leavis himself, "what sort of *range* could a man's mind have, who believed with every fibre of his being that D.H.L. was a mighty prophet?" Evidently, thinking men in the West think differently today, and a radical change would seem to have taken place in less than a century in the structure of human sensibility. Lawrence had condemned "sex in the head," and by implication the whole Western tradition (Dante's Beatrice, Botticelli's and Raphael's Madonnas, St. Bernard, and the Rose of Paradise). It was terribly easy to descend from "sex in the head" to sheer animalism. But there was another way too — "back into the 'logos' "; but of this Lawrence knew nothing, and he found it insipid, "as a man finds the music of Bach insipid who has only so far learned to compare hot jazz on the one hand with drawing-room ballads on

* *Unancestral Voice.* By OWEN BARFIELD. (Faber and Faber, London. 163 pp. 1965. 30s.)

the other."

Burgeon's encounter with the "teenager" Willy ("complete with the tight trousers, tousled head and slight scowl") reveals another aspect of the change in the structure of contemporary thought and feeling. Why do the "teddy" boys and girls assume such destructive postures towards the Establishment? For them "anything with a root in the past is contemptible"; and the Establishment itself, with the atomic bomb perilously poised over it, is not really "established" so securely after all. If we could think of the passage from the old to the new as the change from the "Gabriel Age" with its tutelage of instinct to the present "Michael Age" with its tutelage of mind, the consequence of the sudden release of the mental from the flesh has been to shatter the earlier balance between instinct and thought. The growing boy (or girl) today receives little guidance from the "oldsters," for these are themselves prisoners of their own self-forged confusions:

> What does he hear in the talk that goes on in the family, what does he hear when he turns on the radio, or read when he opens a newspaper? He hears only the chaotically conflicting judgements of an adult world which is, at bottom, in the same predicament as himself. He has tumbled, as it were, into a deep dry gulf between thought and instinct, which were formerly one within him. . . . Neither his teachers, if he still has any, nor any of his adult companions can help him to bridge the gulf, because they have as yet found no bridge themselves . . . between an impotent thinking emancipated from instinct on the one side, and, on the other, a dehumanized instinct emancipated from thought.

There is, then, the problem of "crime" and "punishment." Burgeon participates in a debate on penal reform: Is society to punish the criminal or merely attempt to "reform" him? To punish a man because he has done wrong is to treat him as a responsible human being, but to attempt therapy and try to cure him of a supposed disease is to treat him as a mere object. And, in any case, is it wise — whether one is a judge or but a latter-day social scientist — to permit one's heart to be drained of the springs of compassion?

The frustrating dissociation of rapport between love and sex — between teenagers and oldsters — between human action and moral responsibility — between modern man and his world — may itself be a stage in the evolution of consciousness. There has to be a defeat, a fall, almost a death, before a recovery, an ascent, a rebirth can take place:

> The *real* process is indeed repeated and recapitulated at all levels and over all manner of periods of time. Wherever you look you will find that sequence: the descent of immaterial forces into the material, which they create by so descending, followed by their setting free and re-ascent.

This is like the Aurobindonian theory of the involution of the Spirit in matter, which is no less a fact of experience than the evolution of matter into life and mind. The Meggid tells Burgeon that in its spiral of ascent human rationality is subjected to the contradictory pulls of Lucifer, the power of light and warmth, and Ahriman, the protagonist of the dark and the cold:

> Evolution is the process by which a past form, or a past condition, is transformed into a future one. Lucifer seeks to preserve the past from dissolution; Ahriman to destroy it utterly and substitute his own invention; Michael to transform it through death and rebirth.

In Part Two, we move from everyday ethics (in relation to sex, violence, or crime) to the broader field of collective human endeavour. If within less than a century a change has come about in the structure of human thought and sensibility — if the world has moved from the Gabriel Age to the Michael Age — how are we to fit these facts within the larger phenomenon of global human history? All things of course pass and change, but what is the secret — the law — of this change? Is change but

change in nomenclature, no more than old wine in new bottles? Does change mean a complete break with the past? Or does it rather involve true transformation through death and resurrection? The phenomenon of linguistic change shows how the past could survive transformed in the present. Like the earlier triangular discussion on Lawrence's novel between Burgeon, Middleton, and Rodney, there is now a discussion on board a ship bound for Cape Town between Burgeon, Grimwade, and Chevalier on Toynbee's challenge-response thesis in his *A Study of History*. Chevalier would treat history as a science, but to Grimwade the "point of view" is vital. Although the challenge-response formula is an oversimplification of the recorded (or discoverable) "facts" of history since it ignores the behind-the-scenes mystery of death and resurrection, Toynbee too (according to Burgeon) seems at one point to be groping towards the truth. Between dead yesterday and unborn tomorrow what is common? One day follows another: one civilization another: like to the generations of leaves are men, institutions, civilizations. But is there no continuing thread? The process of historic or evolutionary change can be understood only "in terms of an immaterial transforming agent, which is there both before and after the change." The discussion presently fans out to embrace collateral problems like the Timeless entering into time as the Incarnation — the knot of pre-existence and re-incarnation — the Oriental "cyclic" and the Western "linear" concepts of time — and the current total divorce of life from the light of the spirit and its immersion in "the darkness of the material world." In a subsequent talk with Chevalier, Burgeon asks whether, in prelapsarian days, "matter" wasn't a kind of "Eden-stuff" — archetypal matter — or even simply matter charged with the spirit:

> The transition of the centre of gravity of civilization from East to West [says Burgeon] signified the change that was taking place in human consciousness *from* awareness of a sort of *residual* participation in the Divine Mind, or creative Spirit, *to* an awareness only of *exclusion* from that participation.

For the human soul the new challenge is not so much to achieve absorption in the timeless One (this has been done before) as to accomplish a total immersion through death and resurrection, dying in ignorance and being reborn in knowledge. Nor is this knowledge something that is mechanically acquired or preserved. As the Meggid says:

> To know anything — whether a person, a thing or a process — entails . . . that the mind enters into what is known and unites with the spirit that informs and transforms it. It is, in greater measure or less, a process of the Logos itself.

The death of the weed in autumn followed by its rebirth in spring is a mystery understandable only in terms of a relevant dynamic transforming agent. How, then, about "the transforming agent of the earth-planet itself with the race of mankind and all else that lives upon it"? On the other hand, is the human mind prepared — instead of merely evoking and exploiting the resources of the earth with the tools of advanced science and technology — to enter into and unite with the spirit that alone can transform earth-nature into supernature?

In Part Three, Burgeon finds himself attending a lecture by Flume on "The Crisis in Microscopic Physics." Crisis, indeed, is the key-word everywhere. Towards the end of Part Two, there was a reference to the fact that today science has abandoned the search for knowledge and is preoccupied only with the harnessing of nature's powers. There has grown recently a yawning great divide between the "two cultures," and Flume is conscious of the danger inherent in this situation. The goal of physics, according to Flume, is "to determine, as precisely as possible, the structure of matter and, through that, the structure of the universe." But with the discovery

of the existence of electric and magnetic fields and of a whole series of sub-atomic particles, the notion of "inner structure" has become more and more difficult to entertain. Perhaps the notion of "external structure" (on the analogy of "interior is anterior") is worth exploring in terms of *new* entities, "as new to contemporary physics as the electric and magnetic fields had been to classical physics." If the physics — with the stress on fields, randomness, and sub-atomic particles — makes nonsense of the old quest for stable entities, what then? It is the Meggid rather than Flume — the Meggid speaking through Flume — that suggests that the stable entities, properly speaking, can only be "the untransformed that persists through transformations to bring them about." The search has to bear in mind that "interior is anterior," that there is a stable domain that holds the flux and the randomness, the fields and the particles — and also penetrates the recesses of the nucleus. Some primal force is surely the source of all "the complex interacting rhythms of energy, of which we now find the physical universe consists." And this ultimate ground could only be "a system of non-spatial relationships between hierarchies of energetic beings." But it is not by trying to think about it but by *becoming* it, and being *transformed* by it, that we may hope to fulfil our true creative role. To be able to accomplish this feat of becoming and splendorous transformation, one has to get beyond the present-day constructive and nature models and also the poetic and theological models of the past. Beyond science and technology, and also beyond myth and religion — in other words, into the realm of spirituality that includes everything, yet transcends everything. When the mind is baffled by the dichotomies or by the spurts of irregularity or by the play of chance, one has to remember that "the irregular is the unfinished part — on which the possibility of change and transformation depends." It is important to realize that the primal transforming agent in nature and the ultimate energy that stirs within the heart and mind of man are one and the same thing: *That Thou art*! The Meggid tells Burgeon more than once:

> The relation between yourself and nature is, not a relation between your body and all else in nature, but the relation between yourself on the one hand and, on the other, your body as at once a part of nature and her epitome.

The body of the earth is the universe in epitome, as the seed is the plant in epitome; and the earth is also "the living body of mankind" — and in apparent death there is verily the promise of new life. And the earth and human life are all-important in the general scheme of the infinite fields of space-time. "The centre of the Universe," says Flume in a moment of excited reverie, "may well turn out to be the point where any observer is stationed." The centre is everywhere, the circumference nowhere! The interior is anterior. The transforming agent is everything. It is after millennia of trial and error that the individual, in his seeming ultimate isolation, finds himself in a position to achieve the ultimate self-transcendence and infer a similar self-transcendence in nature also. Within man himself, but behind the façade of the conservation of matter and the conservation of energy, "deep-hidden and hitherto unconscious, there lives a fury of destructive force, beside which the destructive forces in nature grow pale." This inner fury that, once released, could have consequences far more catastrophic than the fury released from the atomic nucleus, this too has to be located, mastered, and transformed into an engine that alchemizes man and nature into superman and supernature.

In the divers realms of ethics, religion, and science — in the patterns of individual human behaviour, collective endeavour and belief, and objective inquiry — we are apt to feel overwhelmed by a sense of crisis. But this darkness,

this corrosive feeling of failure and death, could very well be the precondition of a new dawn, and of the reality of the resurrection and new life. It is in some select individuals alone — like Burgeon, for example, or Flume — that the inner awakening, the inner change, can first take place; they will be chosen, and they will choose themselves; they will be the "servants of Michael" who, while keeping clear of the blandishments of both Lucifer and Ahriman, Titan and Asura, will make possible a radical transformation of man, and nature, and all terrestrial life. While the story of evolution would appear to have reached a point when nuclear doomsday is imminent, the way is now open for the adventure of true evolution that ties up the ends of interior and anterior, spirit and matter, into a knot intimately involving the transforming agent also:

> It is only the full emergence of the soul [says Shri-Aurobindo], the full descent of the native light and power of the Spirit and consequent replacement or transformation and uplifting of our insufficient mental and vital nature by a spiritual and supramental supernature that can effect this evolving miracle.

Mr. Barfield's central thesis, although presented obliquely in the form of debates and reveries, has a sharp relevance to the critical human situation today. There are filiations between his ideas and those of Shri-Aurobindo and Teilhard de Chardin. Actually, in his postures of puzzlement, inquiry, and reverie, Burgeon is Everyman himself: at least every thinking man. The Meggid that speaks to him is *sophia, theosophia* and *anthroposophia* — it is the ancestral voice that speaks with concern, an unancestral voice since we generally try to deny its existence, yet also a voice that persists and will be heard in spite of our denials. *Unancestral Voice* is thus a challenge to the denizens of both the two cultural hemispheres, and while it stings us to a sense of the crisis in the contemporary world, it also shows that man still holds within himself the key to the transformation of man and the world.

K. R. SRINIVASA IYENGAR

Ends and Sayings

" . . . ends of verse
And sayings of philosophers."

—SAMUEL BUTLER: *Hudibras*

Today the patrons of the arts in Britain are the State, such intermediaries as the Arts Council, the great Foundations like Ford and Gulbenkian, the finance groups behind television and press, as well as industrial concerns.

Miss Jennie Lee, Britain's Minister of the Arts, has announced (*The Guardian,* 25 February 1966) that Government grants towards the arts would be nearly 2.75 million pounds more in 1966-7 than in the current year. This includes help for the theatre, opera, film, literature, art, as well as the general work of the Arts Council and encouragement to local authorities in their support of the arts. The Gulbenkian Foundation has also announced its current aid for community work and education, but more than half of its grants go towards the arts — regional university theatres, orchestras, galleries, and so on. Firms engaged in industry or commerce are often direct patrons by buying paintings or sculpture for offices and factories.

Everywhere is a hubble-bubble of activities, and it is easy to be enthusiastic about it. It needs an article like "Patterns of Patronage" (*The Author,*

Winter 1965) to show a subtle threat in this new pattern of commercial patronage of the arts, sciences, and education, that has emerged in the past decade as never before. Does it bring "too much concentration of power over the varied channels of communication, arts and entertainment," i.e., over press, radio and TV? *The Author* looks forward to such beneficial aid being enlarged and more evenly distributed, but it also gives a detailed survey of the interlacing web of patronage, which shows how financial control is being concentrated. The chief protagonists are the TV networks, Granada, Anglia, Southern, TWW and the others, whose grants, though mainly to the new universities now proliferating over the country, include aid to theatres, drama schools, and arts festivals. In addition they have close links with the big newspapers or newspaper groups. "Only *The Times* and *The Daily Telegraph* have no stake in any Television company." Details of these links are given, as well as the TV links with the cinema organizations, a number of important theatres in London, big producing managements, theatre-ticket agencies, etc. They are all controlled by a small number of groups and persons. Various well-known book publishers, too, have a direct link with TV networks like Granada, or Scottish TV (itself linked with the big Thomson press empire).

Ronald Duncan, dramatist and poet, in "Fashion: The Suppression of Personality" (*Weekend Telegraph,* 7 January 1966), claims that, despite the encouragement of mass education and culture today, people in general have less discrimination than in the eighteenth century, when only a minority were educated. Sensibilities and judgement are dulled and inhibited by the impact of fashion. Just as houses and clothes have become stereotyped, so have opinions. This he considers due to the average person's feeling of insecurity, not daring to go against the crowd, and to think and evolve values for himself from "established values and criteria."

> Fashion is bringing the personality to conform: taste is freedom which allows the individual to be undivided — which is what individual means.

True appreciation grows from within, fashion is imposed from without, which is why, perhaps, the latter too often becomes the instrument of commercial greed and self-interest. Grants can indeed be helpful, but if the money aspect is too strongly stressed, it may well draw the grasping attention of the wrong elements of society.

One of the most spectacular subjects to make the headlines at the beginning of February 1966 was the landing of the Russian space-station, Luna 9, on the moon's surface, and the projection of photographs back to the earth. These, though demolishing the theory of a half-a-mile dust covering to the moon, still leave the question of its surface open to argument. It has brought up the serious Soviet proposal for a joint East-West project to explore the possibilities of civilizations on other planets. Victor Zorza (*The Guardian,* 4 February 1966) speaks of this as most suitable for international collaboration, which "earthbound power politics" should not be allowed to damn. "Perhaps in the search for higher civilizations man may yet develop the habits of co-operation that would save his own."

There still remain many mysteries, in every way, in connection with the moon. And it might be as well to remember that every exploration in the past has brought new evils also in its train — the syphilis not known in Europe till carried back from the newly-discovered Americas; the martyrdom of the early pioneers in X-ray techniques; the victims of the technological and industrial revolution; and so on. Secondly, in every era of exploration, it is never simply

in one direction that it is engaged. Geographical discoveries in space have run parallel with explorations in time of past history and evolution. Exploration into the nature of matter accompanies delvings into the *psyche* of man. Journeys into outer space are made at the same time as explorations into inner space — abnormal states of consciousness, mysticism, the halucogenic drugs, etc. Is it possible that the imaginings about life on other planets, whether serious or fantastic, point to some misinterpretation of an actual link between all beings in the cosmos, an inner rather than a concrete connection, and that astrology — an astrology cleaned of its superstitious dross — may begin to come into its own?

The American Peace Corps, whose volunteers are now working among the people in 46 countries, in welfare service, is to be supplemented, if President Johnson's proposal, made at the beginning of February 1966, goes through, by a "Peace Corps in reverse." That is, as a beginning, some five thousand volunteers from other countries would be invited to come to the United States, and there teach their own language and culture, to universities, colleges, and schools. This is part of a large scheme for increased international education, and for still more intensive fight against such wide-spread diseases as malaria, smallpox, measles, cholera, leprosy, the parasitic diseases, tuberculosis, and malnutrition. The exchange volunteers would, in their turn, be helped to train for service, so that they could be of use when they returned again to their homelands.

The scheme offers two benefits — a better understanding of other countries' cultures and needs, and, since it is easier for ordinary people to benefit by a helping hand from "their own folk" than from strangers, it helps the nations that need it to help themselves. It is to be hoped that the President's proposal will not be turned down.

Meanwhile an India Peace Corps has been founded and is being built up in preparation for schemes of social service which will draw on the talents and energies of young Indians to educate people and ameliorate conditions in the villages and the slum areas of cities. A project in a Bombay slum is being carried out with volunteer workers who donate a part of their time. A wholesome co-operation with American Peace Corps workers has been established. The India Peace Corps may be communicated with at Theosophy Hall, 40 New Marine Lines, Bombay 1.B.R.

ERRATUM

We regret that in THE ARYAN PATH for March 1966 (p. 140) a misspelling of the name of the Russian writer Andrei Sinyavsky was overlooked.